

THE MUSICAL TIMES

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THURSDAY, DECEMBER 7, AT 8.

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MICHAELMAS HALF-TERM BEGINS MONDAY, NOVEMBER 6.

Entrance Examination, WEDNESDAY, NOVEMBER 1, AT 3.

The new SPECIAL TRAINING COURSE FOR TEACHERS has now commenced. The Examination in connection therewith will be held at the end of the year's course.

An Examination of persons engaged in the TRAINING OF CHILDREN'S VOICES is held annually in September and during the Christmas Vacation, and a Certificate is granted to successful candidates. Last day for entry for the Christmas Examination, November 15.

Chamber Concert, Queen's Hall, Monday, November 13, at 3.

Charles Oldham Scholarship for Violin Playing. Last day for entry, December 14.

Prospectus, Entrance Forms, and all further information of—

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The HALF TERM will commence on Monday, November 6.

The next Examination for Associateship (A.R.C.M.) will take place in April, 1912.

A Competition for FREE OPEN SCHOLARSHIPS will take place in January, 1912.

Syllabus and official Entry Form may be obtained from

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PAVANE (pour une Infante défunte) Ravel.
NEW SYMPHONY Walford Davies.
(First time of Performance.) (Conducted by the Composer.)
PIANOFORTE CONCERTO No. 1, in B flat minor .. Tchaikovsky.
LEGEND for Orchestra. Zorahayda (Op. 11) .. Sveden.
SOLO PIANOFORTE - MME. TERESA CARREÑO.

NOVEMBER 18, AT 3 O'CLOCK.

INTRODUCTION to Act II. (Königskinder) .. Humperdinck.
CONCERTO in D for Violoncello and Orchestra .. Haydn.
SYMPHONY No. 35, in D (Haffner) (K. 385) .. Mozart.
DON QUIXOTE (Fantastic Variations) .. Richard Strauss.
OVERTURE Coriolan Beethoven.

SOLO VIOLONCELLO - SEÑOR PABLO CASALS.

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OVERTURE The Flying Dutchman .. Wagner (1843).
OVERTURE Tannhäuser .. Wagner (1845).
PRELUDE Lohengrin .. Wagner (1850).
PRELUDE Tristan and Isolde .. Wagner (1865).
PRELUDE Die Meistersinger .. Wagner (1868).
ENTRANCE OF THE GODS INTO WALHALLA (Das Rheingold) .. Wagner (1869).
RIDE OF THE VALKYRIES (Die Walküre) .. Wagner (1870).
FOREST MURMURS (Siegfried) .. Wagner (1876).
SIEGFRIED'S JOURNEY TO THE RHINE (Götterdämmerung) .. Wagner (1876).
PRELUDE Parsifal .. Wagner (1882).
KAISERMARSH Wagner.

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METROPOLITAN EXAMINATION, SEPTEMBER, 1911.

The following candidates have passed:—

IN SINGING.—As **TEACHERS:** Edgar Percival Strang, Florence Thorne. As **PERFORMERS:** Kathleen Annie Armstrong, Eveline Mary Biggart, Jessie Gertrude Blatch, Dora Carr, Alice Maud Cook, Constance Corlet, George H. Ellis, Charles Albert Vincent Jones, Rachel Le Patourel, Arthur Frederick Parris, Dorothy Eveline Stevenson.

Examiners: Henry Beauchamp, Richard Cummings, Alberto Randegger, and Arthur Thompson.

IN PIANOFORTE.—As **PERFORMER and TEACHER:** Kate Emmeline Judd. As **TEACHERS:** Dorothy Lillian Campbell Andrew, Hedley Oscar Baker, Walter Barnes, Mabel Bartlett, Evelyn Mary Belch, Nelly Louise Bevis, Edith Bingham, Stanley James Blizard, Hilda Buckingham, Kathleen Edith Carter, Violet M. Causton, Amy Cornick, James Hulme Craig, Ada Duxbury, Edith Caroline Everitt, Maud Forsdike, Arthur Fountain, Ethel Sylvia Gibbs, A. Violet Golding, Lillian C. A. Green, Enid Dorothea Grundy, Adrienne F. M. Habich, Dorothy Florence Hall, Olive Moir Hatley, Mary Hemm, Florence Gwendoline Holdsworth, Sybil Frances Holmes, Dorothy May Hubbard, Harry Ivatts, Edgar Jones, Frances Augusta Jones, Ethel Grace Kennedy, Sylvia Knudsen, Muriel Criddle Lock, Harriet Macdonald, Lillias Livingstone Mackinnon, Helen Gertrude Manning, Elizabeth Gladys Marshall, Agnes Irene Martin, Hilda Winifred Martin, Edith Gladys Isabel May, Clare McGhee, Alice Nellie Milne, Maggie Morrison, Dorothy Nayler, Frances Mary Norman, Dorothy Maud Owen, Elsie Stephenson Pinney, Evelyn Pull, Gertrude Redstone, Eva Mary Reye, Winifred May Robinson, Alfred Edward Saunders, Gertrude Scholefield, Hilda Theresa Snellgrove, Bénédicte Solichon, Hilda Kate Stow, Nora Sweetnam, Dorothy Summer Taylor, Mary Thompson, Dorothy Priaux Tupper, Jessie H. Tyler, Alice Wilkinson, Sophie Winchester, Luise Marie Henriette Winter, Doris Bertha Wood, Ellen Constance Wyatt. As **PERFORMER:** Jehanne Chambard, Violet Hannah Johnson, Catherine Muriel Mann.

Examiners: Carlo Alkanesi, Sydney Blakiston, Evelyn Howard-Jones, Tobias Matthay, Frederick Moore, and Septimus Welbe.

IN ORGAN.—Alec Rowley, Ernest Flinchoff Wood.

Examiners: G. F. Huntley, H. W. Richards, and Reginald Steggall.

IN ORCHESTRAL INSTRUMENTS.

VIOLIN.—As a **PERFORMER and TEACHER:** Vera Perkins. As **TEACHER:** Aileen Valerie Butler, Jennie R. Johnston, Rosalind Sarah Lamb, William Thomas Moroney, Katie Price, Beatrice May Williams. As a **PERFORMER:** Tilley Thomas.

VIOLONCELLO.—As a **TEACHER:** Maud Lillian Arnold.

FLUTE.—As a **PERFORMER and TEACHER:** Arthur Emil Semple.

Examiners: F. Corder, Josef Bláha, Hans Wessely, W. Frye Parker, W. E. Whitehouse, Daniel Wood.

EXAMINATION IN VOICE-CULTURE AND CLASS-SINGING FOR CHILDREN.

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EXAMINERS:—John E. Borland and Henry W. Richards.

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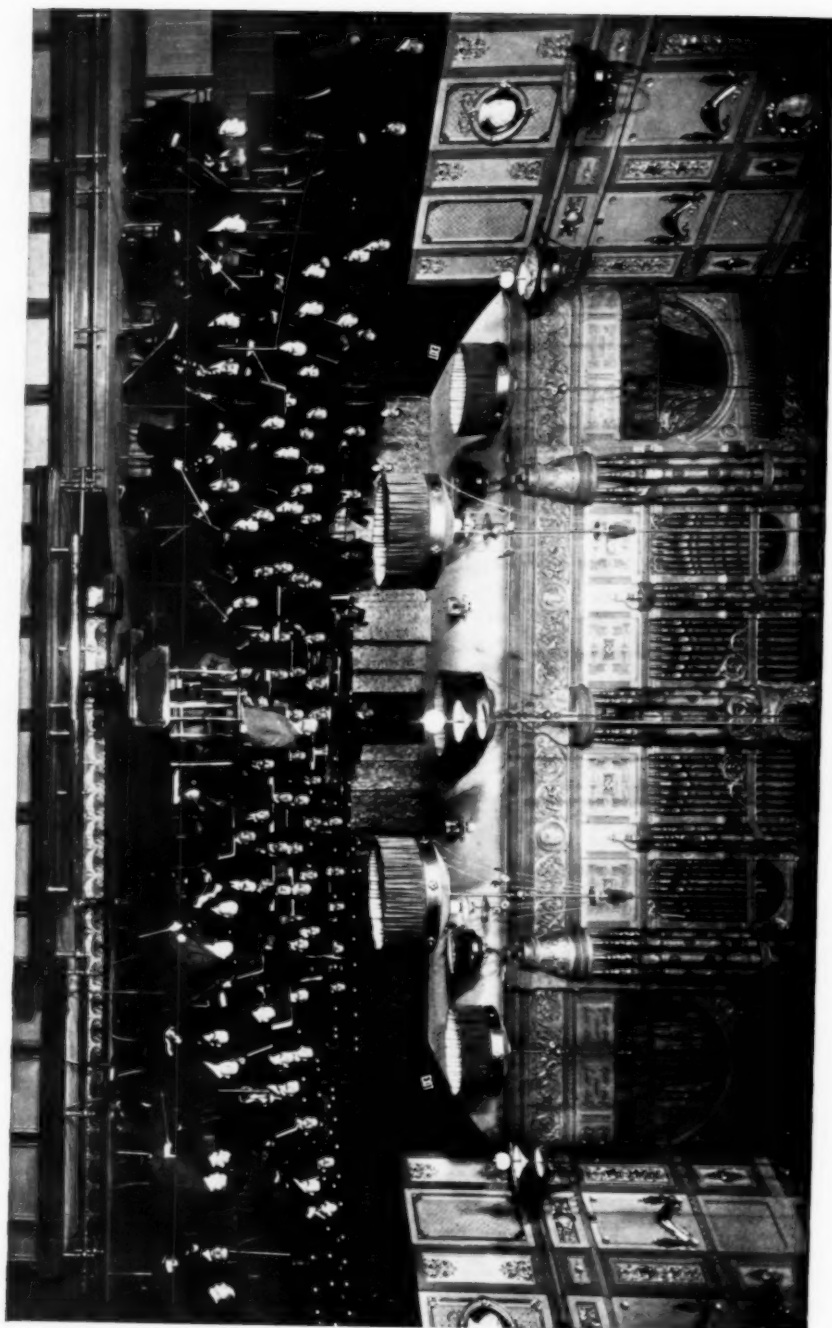
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[November 1, 1911.]



THE LONDON SYMPHONY ORCHESTRA.

CONDUCTOR: SIR EDWARD ELGAR.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1911.

THE LONDON SYMPHONY ORCHESTRA.

A full orchestra is one of the noblest works of man. It is potentially the apotheosis of musical unity and variety, a palette from which the most gorgeous colour and the subtle tints can be evolved by the magician's wand. It has inspired the profoundest and most glorious music of the world's greatest composers, and yet its full possibilities are only partly explored and can never be exhausted until man's imagination runs dry.

The London Symphony Orchestra splendidly exemplifies this evolution, and is one of the most valued musical assets of Great Britain. Its achievements in presenting with great perfection the finest masterpieces of orchestral art, and its world-wide reputation,—made outside this country by the enthusiastic testimony of the most eminent foreign conductors,—are a source of legitimate pride to all interested in British musical art. This patriotic pride is accentuated by the fact that the hundred or more members of the Orchestra are nearly all British-born. The few exceptions were welcomed because of their great capacity, and because for many years they had worked in comradeship with native players.

The origin of the Orchestra as a separate and independent organization was almost fortuitous. Its formation was the courageous and happy inspiration of a few bold spirits who were informally discussing a serious crisis that had developed in the ranks of metropolitan orchestral players. The following is a brief account of the circumstances that led to that crisis.

As related in our sketch of Sir Henry Wood's career (March, 1911), Mr. Robert Newman in 1895, formed an orchestral body for the purpose of a series of Promenade Concerts to be given at Queen's Hall. Sir (then Mr.) Henry Wood was engaged to conduct. The band thus brought into being comprised the cream of London orchestral players, and as they rehearsed and performed daily they were soon welded into unity by the genius of their conductor. In 1896 Mr. Newman organized a series of symphony concerts at which the new orchestra and the famous Lamoureux Orchestra from Paris performed. Wood and his Queen's Hall Orchestra emerged favourably from the inevitable comparison, and his organization was entrusted with a series of symphony concerts on its own account. Then difficulties arose owing to the outside demands upon the members of the Orchestra, who for years had been accustomed to play at the opera and provincial festivals, and their unwillingness to sacrifice the important part of their income derived from these sources. Wood had to face an abandonment of his artistic ideals or to reconstitute his band from players willing to

give him exclusive service at rehearsals and performances. In view of all the circumstances, about three fourths of the members decided to resign. One of the last engagements of the original band was to play under Wood at Miss Wakefield's Kendal (Westmorland) Festival in May, 1904. During the journey down, some members discussed the crisis and then and there resolved to endeavour to form a new orchestra. The plotters were Mr. A. Borsdorf (horn), Mr. T. R. Busby (horn), Mr. John Solomon (trumpet), and Mr. Van der Meersch (horn). No strings, no wood-wind, no percussion, only bold brass accustomed to raise the wind! No time was lost. A meeting was arranged for at St. Andrew's Hall, Newman Street, London, early in May, and invitations to attend were sent to all the seceders and to others who had previously for various reasons left the Queen's Hall Orchestra. About one hundred interested attended. Mr. Busby unfolded the scheme, which was a



MR. ARTHUR W. PAYNE,

Leader.

proposal to form a new orchestra on co-operative lines and with a constitution that gave the organization independence. All who desired to join were asked to subscribe one guinea as an entrance fee. The meeting was unanimous in accepting the scheme, and a managing committee was elected consisting of the above-named brass quartet, plus Mr. Alfred Hobday (viola) and Mr. E. F. James (bassoon). Mr. Busby was appointed secretary.

Success was immediate. It was at once obvious that an exceptionally fine band had been gathered together, and that the members were animated not merely by the perfectly legitimate object of adding to their professional income but by the highest artistic ideals and a desire to show the world the best qualities of British orchestral playing. Dr. Richter was approached; he warmly approved the scheme, and consented to conduct the inaugural concert, which was given at Queen's Hall on June 9, 1904.

Thus encouraged, the committee ventured to arrange for a series of symphony concerts at Queen's Hall. They had no regular conductor, and to this day they have pursued this policy of freedom. Dr. (now Sir) Frederic Cowen conducted the first concert of the series on October 27, 1904, and the others were conducted



MR. ADOLF F. BORSDORF,
Principal Horn.

by Herr Arthur Nikisch, Mr. Fritz Steinbach, Sir Charles Stanford, M. Edouard Colonne, Sir Edward Elgar, and Mr. Georg Henschel. At every one of these concerts brilliant performances were given, and the reputation of the organization as one of the finest of its kind in the world was made. The foreign conductors especially were



MR. JOHN SOLOMON,
1st Trumpet.

warm in their praise, and as they enjoyed ample opportunity of comparing the London orchestra with the best Continental orchestras, their testimony was especially valuable. Since this period the Orchestra has given in Queen's Hall alone over one hundred symphony concerts

and, besides, it has performed at numerous other concerts at the Royal Albert Hall and elsewhere under the auspices of the National Sunday League. In the provinces successful tours have been organized, and the Orchestra has been engaged *en bloc* at the Norwich, Newcastle, and Southport Festivals. A notable enterprise was the organization in 1905 of two concerts in Paris, given under the patronage of King Edward and President Loubet: the co-operation of the Leeds Philharmonic Choir and of Sir Charles Stanford was secured. M. Colonne and M. Messenger also conducted. The performances were given in the Châtelet Theatre, a not very favourable arena. The enthusiasm of the reception was great, and the success of the visit fully repaid the trouble expended. Another Continental appearance was made on April 6, 1908, when, at the invitation of the 'Société des Nouveaux Concerts,' a musical body of considerable importance in Antwerp, the Orchestra played under Mr. Peter Raabe in that city and earned many encomiums.



MR. H. VAN DER MEERSCHEN,
Horn.

Of late years Dr. Richter has been the most frequently engaged conductor, but besides, the Orchestra has played under Mr. Safonoff, Signor Arbos, Mr. Max Fiedler, Mr. Sergius Kussewitsky, and Sir Alexander Mackenzie, in addition to the conductors named above.

Sir Edward Elgar has been elected conductor-in-chief for the symphony concerts to take place during the season 1911-12. Thirteen concerts will be given, of which Sir Edward will conduct six, Herr Nikisch three, and Herr Mengelberg, Herr Fritz Steinbach, and M. Gustave Doret, one each. Thus England is represented solely by Sir Edward. Probably one reason for the non-engagement of other English conductors who have won their spurs is that they are already before the public with rival orchestras of their own. The advantage to the concert-going public of a variety of conductors is that they are afforded an opportunity of comparing the readings of eminent men, and also of hearing the interpretations of specialists

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in the styles of music with which they are most in sympathy. The one-conductor system has its advantages in the way of securing unity of execution and of expression, but it has the disadvantage of stereotyping one view of the music performed. To hear a masterpiece under Nikisch, Weingartner, Richter, Safonoff or Wood, is like viewing a great cathedral from many standpoints.

The London Symphony Orchestra is to visit the United States and Canada in April, 1912. Nikisch was approached by an American syndicate to arrange for an orchestral tour, and he stipulated that the full band of the London Symphony Orchestra was to be engaged. Twenty-two towns, including Toronto and Montreal, are scheduled for the tour, which, with such a conductor and such an orchestra, should be a triumphal one.

Apart from the interest of the music played, the mere sonority of the tone of the orchestra arrests the attention. The strings (1st violins 16, 2nd violins 16, violas 12, cellos 12, double-

own concerts the members render their services without fee, their only chance of remuneration being a possible dividend at the end of the season. A substantial reserve fund has been built up, and the Company has now ample funds in hand to finance its various enterprises. The entrance fee, which has been gradually raised as the Orchestra



MR. EDWIN F. JAMES.
Chairman and 1st Bassoon.

basses 10: total 66) have a superb quality, for one reason because their instruments are of such fine quality. The opinion may be hazarded that no orchestra in the world has instruments of greater value. The leaders of the strings are respectively Mr. Arthur W. Payne, Mr. W. H. Eayres, Mr. A. Hobday, Mr. B. P. Parker, and Mr. C. Winterbottom. All other departments are equally well served.

The co-operative basis of the constitution has been maintained from the time of the inception of the Orchestra to the present day. It is its own master, and for its own concerts it elects conductors. It also offers its services to concert-givers and at festivals, but it is so far jealous of its reputation as to require an assurance that conductors who aspire to be associated with the Orchestra shall be competent.

The Orchestra is incorporated under the Limited Liability Act with a capital of £1,000 in £1 shares. Every member must hold shares to the value of £10, but may not hold more. At their



MR. THOS. R. BUSBY.
Secretary and 2nd Principal Horn.

has prospered, is now £30. The following are the directors of the Company: Edwin F. James (Chairman), Adolf F. Borsdorf, Thomas R. Busby (Managing Director and Secretary), James E. Hambleton (Hon. Treasurer), John Solomon, Edmund A. Maney, Henri Van der Meerschen, Arthur W. Payne, Ernest Yonge.



MISS M. TIMOTHY.
Principal Harpist.

The illustration of the complete Orchestra is reproduced from a photograph taken by Fradelle & Young specially for the *Musical Times*. The portraits are those of the originators of the Orchestra, the leader, the chairman, and Miss Timothy, who was absent when the Orchestra was photographed.

FRANZ LISZT.

OCTOBER 22, 1811—JULY 31, 1886.

BY ERNEST NEWMAN.

(Continued from p. 699.)

IV.

The more one knows of Liszt's work, the more clearly one realises the number of lines on which he was a pioneer. 'Liszt,' said the Countess Sayn-Wittgenstein, 'has thrown his spear further into the future than Wagner.' That dictum seems perfectly true to-day, half-a-century or so after it was uttered. Wagner, of course, was by far the greater musician of the two; but his work has practically ended with him. Like Bach, he is a magnificent terminal post. He had numberless imitators in the generation preceding this; but he has had no real followers, no one who has carried his principles—the principles that were specifically his—a stage further. To-day he is an emotional stimulus rather than a formal model. Liszt, with much less imaginative power and musical scope than Wagner, has nevertheless had a greater influence upon modern developments. Many a new form or spirit that is unthinkingly called Wagnerian is in reality Lisztian; we have only to play, for example, through the volume of his collected songs to see how much of the very essence of Hugo Wolf derives from them. He is not so much 'the Wagner of the song' as Liszt to the *n*th. Like most pioneers, Liszt could do little more than take men to the frontiers of the new land, leaving them to occupy and develop it. The great innovator in music, as I have elsewhere urged, is seldom the great master of achievement. To build firmly for all time the musician needs to have his foundations well laid for him by his predecessors. Hence the work of the really epoch-marking men quickly comes to have a thoroughly conservative, 'classical' look. Bach, to the generation that immediately succeeded him, was a cautious old fogey, with his eyes turned to the past rather than to the future. Wagner, to those who have followed the most recent developments of music, is already a classic, symmetrical almost to the point of formality, with a touch of Greek restraint and temperance even in his moments of wildest passion. 'Tristan' is as 'classical' now as the 'Œdipus Rex.' The very great men so soon become classics because, with all their ardour and their haste, they never lose sight of the generalities of human feeling and experience. There is always something common about them, in the best sense of the word; all kinds of men can go to their art and see themselves mirrored in it. Hence the universality and permanence of their appeal. The artist of disturbing originality, on the other hand, always carries about with him an individual flavour, a personal atmosphere, that is a fascination to people of one kind of nose and palate and an abomination to those of another kind. To like Shakespeare or Bach we need to have only the ordinary elements of humanity in us; to like Debussy or Mallarmé we need to be ourselves something of Debussy or Mallarmé. It is this that

accounts for the honest inability of a number of good musicians to see anything likeable in the work of men like Liszt. Unless we can see life and art at something like the same angle as he, his picture is bound to look awry. And the very freshness of eye of this type of artist, and the necessity he is under of discovering new formulae of expression for the new things he sees, make it almost impossible for him to build enduringly. There is an inevitable stiffness in his movements that a later day will see clearly to be the result of an imperfect articulation of the joints.

But the fact that the pioneers in music do not live as long as the settlers must not blind us to the value of the work they have done. A Monteverde—and perhaps we may say the same of Debussy—is great to the fourth or fifth generation after him not so much for what he himself has done as for what he has made possible. Those who are interested in Liszt to-day can cheerfully admit that he has written much less music of the greatest kind than the leaders—such as Schumann and Brahms—of the school that swore by the antithesis of almost everything for which he strove. Liszt has realised himself in others,—in the song, as I have said, in Hugo Wolf, in the symphonic poem in Richard Strauss, and in Strauss again to a large extent in the opera, though Liszt himself was not an operatic composer. In the previous portion of this article I have tried to show that he brought into modern music a new conception of melody. In this, as in other respects, he 'threw his spear further into the future than Wagner,'—which, let me repeat, to avoid misunderstanding, is not to say that he wrote more beautiful melodies than Wagner. The latter's melody, as Dr. Albert Schweitzer has acutely pointed out in his book on Bach, is a kind of 'emanation from a chord.' He is essentially a harmonic melodist. Liszt is to a great extent a melodic melodist, so to speak: in the work of no other composer do we find so many melodies pure and simple flung out to tell their own emotional or pictorial story without the slightest help from harmony. It goes without saying that it is incomparably harder to get at once to the heart of things with an unaccompanied than with a harmonized melody, and harder still to cast it in such a form that the hearer shall at once perceive the poetic meaning of it. It is small wonder that some of Liszt's themes of this type fail to strike home to us at a first hearing. But he showed the possibility of the form, and from him has come a great deal of the poetic suggestiveness and metrical freedom of modern melody,—the melody that aims at running fluidly, contour by contour, fold by fold, close to the very body of the idea, instead of being content to balance itself symmetrically this side and that of a purely musical pivot.

As a harmonist, again, his influence on modern music is unmistakable. Wagner himself came under this influence, as he confesses in a letter to Hans von Bülow,—'Between ourselves we may freely admit that since I became acquainted with Liszt's compositions I have become quite a different fellow as regards harmony from what I

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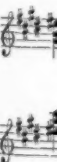
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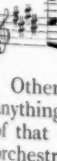
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was before,'—though characteristically enough he objected to Richard Pohl making public reference to 'this secret' in an article on the 'Tristan' prelude. Liszt's originality is patent to every one who knows his work as a whole; not only does he anticipate some of the most familiar harmonic progressions of Wagner and of modern music generally, but he even throws out suggestions of the new lines that harmony was later to take in the hands of Debussy. (I do not imply, of course, that the French composer derived at all directly from Liszt.) The 'Invocation,' for example (from the 'Harmonies poétiques et religieuses') is full of passages of this kind:



In the 'Bénédiction de Dieu dans la Solitude' we find similar anticipations of a characteristically Debussyan device: for instance:



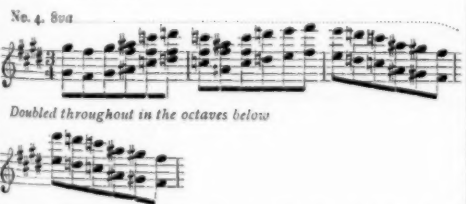
In the 'Angelus' ('Années de Pèlerinage') we have a passage suggesting a whole-tone scale:



Ditto in left hand an 8ve lower throughout.



and a similar one in the 'Sursum Corda' from the same collection:



Other instances of a harmonization bolder than anything that was being attempted in the Europe of that day will recur to every student of Liszt's orchestral works.

V.

That he was an innovator in the matter of form scarcely needs to be said, but the nature and results of his innovations here deserve discussion. The symphonic poem as we have it now is Liszt's invention; and a form of art that has been so assiduously cultivated, either under this or other titles, by almost every composer of note during the past half-century, plainly answers to some deeply-rooted æsthetic necessity. The opponents of programme music of any kind would do well to remember that,—to say nothing of the past—a good deal more than half of the instrumental music now written is of this order; and commonsense decides that it is less likely that nearly all the composers in the world should suddenly have taken leave of their senses than that a few æstheticians of



FRANZ LISZT.

From a drawing from life by W. Bahr, Bordeaux, 1844 (in the possession of Mr. Alfred Littleton).

restricted imagination should be guilty of bad reasoning from imperfect premises. One of the queerest things in connection with musical æsthetics is that so many good souls should be apparently quite unconscious of the simple fact that a composer, like the rest of us, is a man with five senses, living in a world that acts upon all of them. It has never struck them that a composer has eyes, and that he sees interesting things with his eyes—people in joy or grief, objects in movement, and so on—that he is naturally anxious to express in his music; nay, it does not even seem to occur to them that the composer has ears, that bring him a number of impressions that again he is impelled to reproduce in tone! These æstheticians are positively surprised when they meet with a composer of this kind. In the latest edition of Grove's Dictionary, for example (art. 'Liszt'), we are told that 'it is remarkable (*sic!*) that he [Liszt] nearly always required a poetic idea to illustrate in his compositions'—as if composers had not been illustrating

poetic ideas in music since the days of Tubal Cain. Appalled by the depravity this suggests, and willing to save Liszt's character if possible, the writer hopes—almost, it is true, against hope—that 'the process' may have been 'similar to that employed by Schumann, *i.e.*, the music may have been composed first, and the fancy title for it found afterwards'; but 'taking all the compositions into consideration, it would seem more likely that in the great majority of instances the music was deliberately (*sic!*) written up to an impression produced by some other art, or by some natural scene. It was not that the imagination was defective, but it required to be kindled from without.'

How the imagination *can* be kindled except 'from without,' as the very etymology of the word implies, is not explained. Here we have the crude old musical æsthetic in its crudest form. It is fitting that this moribund theory of the nature of the musical imagination should find its last resting-place in Grove's Dictionary,—the place of departed æsthetics. Need it be said that every song and every opera and every oratorio is the illustration of a poetic idea? And if a composer's brain can thus be legitimately 'kindled from without' when he writes underneath his notes the words indicating the moods or the pictures that have suggested them, why should he not give us the notes by themselves and a mere hint or summary of the words at the beginning of his score? What is the difference between Schumann telling us that his subject is 'Faust' by the device of making Faust and Marguerite sing definite words, and Liszt telling us that *his* subject is 'Faust' by the device of printing that word on his title-page and labelling the various sections 'Faust,' 'Gretchen,' and 'Mephistopheles'?

Many composers have set the words of the 'Ave Maria' for a solo voice with a pianoforte accompaniment. In the 'Harmonies poétiques et religieuses' Liszt writes a meditation—a little 'tone-poem'—for the pianoforte alone upon the same poetic theme, printing the words here and there to make the poetic basis quite clear to the player. What difference is there between the musical 'imagination' in the one case and in the other? Why should the one be right and the other wrong? And if Liszt's procedure in the case of the 'Ave Maria' be not wrong, then programme music, poetic music,—call it what you will,—cannot be wrong, for step by step, if space permitted, we could establish the same parallelism between the imagination of the song composer,—whose right to exist no æsthetician has yet questioned!—and that of the composer of the most extended symphonic poem. No dividing line can logically be drawn anywhere. Is not the plain fact simply this,—that the æstheticians who cannot think musically along the lines of the symphonic poem are people to whom nature has denied a certain kind of musical imagination that composers of the 'poetic' order possess—the faculty of taking

up impressions from the outer world, converting them into music, and giving them a tonal form and substance in which those of us who *have* that kind of imagination can perceive their congruity with their originals? The outcry against the Lisztian conception of programme music is thus a mere attempt on the part of those to whom nature has been parsimonious to set limits to those to whom nature has been more bountiful. It is the censure of the old maid upon marriage, of the blind upon seeing, of the deaf upon hearing, of the man with one leg upon those who go about upon two.

Once we see that the question of absolute music and programme music is simply a question of different orders of the musical imagination we must recognise that neither of these forms can claim that it, and it alone, is 'true' music. If one composer's mind is set working by a vision of the potentialities of a theme for variation, and another's by the contemplation of two lovers, or the idea of death, or the beauty of a forest, there is no reason why each should not follow his own bent. But it needs to be insisted on that programme music is neither an interloper nor a pariah. As Wagner put it in his essay 'On Franz Liszt's Symphonic Poems,' are not the deeds and sufferings of an Orpheus or a Prometheus at least as worthy subjects for music as the march and dance and the connotations of these? And given the autonomy of the musico-poetic imagination in its own sphere, its right to choose its own forms can no longer be questioned. As Liszt so pertinently urged both in his book on Chopin and in that on 'Berlioz and his Harold Symphony,' in music as elsewhere the idea must be allowed to make its own form. There is no such thing as 'form' in the sense in which that term is used in the average text-book; there are merely 'forms.' What the text-books call form is simply an analysis, *after the event*, of the lines of balance and design upon which a certain composition, or a number of compositions designed upon the same principle and dealing with the same order of ideas, can be seen to be constructed. This 'form' is no more valid for compositions based upon other principles and other ideas than the form of a man is valid for a dog, or the form of an oak for a birch. Form is not a *cause* of articulation in any organism—man, building, political constitution, or tree; it is merely our name for an observed system of articulation. Each organism, if left alone, will instinctively make for the form that best suits its own forces. Neither sonata nor any other 'form' can claim any absolute rights in music. A good cradle song, or the Prelude to 'Tristan,' is as perfect in form—its own form—as the C minor Symphony. All condemnation, then, of works like Liszt's symphonic poems, or his pianoforte sonata, because they are not 'developed' on the lines that suit works of a more abstract character, such as the third Symphony of Brahms, is quite beside the mark.

In the Liszt article in 'Grove' it is alleged that 'the system of transformation of themes, as [Liszt] called it, is beyond question an easier thing to

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handle than the logical development which the older masters preferred.' Passing over the unwarranted implication that the Lisztian system of 'transformation' cannot be as logical as the classical system of development, some of us would maintain that the whole statement is an error. It seems to us that good development of the musico-poetic kind is much harder, and therefore rarer, than good development of the older kind. In the latter the problem is fairly simple; you have only to evolve new and interesting shapes out of a given piece of material. The Lisztian problem is as much more difficult than this as driving a team of horses is harder than driving one; you have both to evolve new material out of the old and to advance your story or extend your picture at the same pace; if the one outstrips or fails to work with the other,—if the music develops purely on its own account, without regard to the poetic subject, or if it merely illustrates 'moments' in that subject without weaving a continuous and logical musical tissue,—it is bad art. Roughly speaking, the one kind of music is based on decorative principles, the other on psychological; and while the rules of procedure for a decorative and for a psychological art can never be the same throughout, the practice of the latter must surely be the harder of the two. In absolute music, contrast, repetition, evolution and so on are used for their own sake; in psychological or suggestive music they have to be motivated by the vicissitudes of the poetic theme and yet have a nonchalant air of following no compulsion but their own. Hence the difficulty the symphonic-poem writer has of finding themes capable of a purely musical development that shall be at the same time invariably apposite to the various stages of the poetic idea. Critics of Liszt's 'form' would do well to remember that perfect form is extremely rare even in the great classical writers. All really good form has the air of an improvisation, like a flower or a crystal; the moment you can detect the joins in a piece of music, or see the reflective, deliberate processes by which a given section of it has been built up, all illusion as to its being an organic growth necessarily vanishes. The opponents of Liszt and of the school of programme writers that has developed from him have hitherto had too unquestioned a say on these matters. No impartial student of Liszt will deny that he is often in serious difficulties with his building. But if some one, instead of accepting blindly all that is said about 'classical form' and its practitioners, were to play the devil's advocate and subject it and them to a searching and unsympathetic examination, what havoc he could play with them! Wagner long ago showed how Beethoven's repetition of the first part of the great 'Leonora No. 3' overture after the middle section—out of thoughtless loyalty to the current 'form'—takes much of the dramatic point out of the work. A quite unprejudiced eye can detect numberless instances of mechanical jointing in Beethoven, due to his working, at a certain stage of a sonata or symphony, on a plan settled by tradition, instead of letting his imagination run without constraint. Look, for

instance, in the first movement of the 'Les adieux, l'absence, et le retour' sonata, at the clumsy and meaningless beating about the bush just after the repeat. The thought or the mood of the work is not being advanced one whit by all this twiddling; Beethoven is simply marking time until he can get into his swing again. So with Brahms, the 'faultless master of form.' Take the first movement of his second Symphony, and look at the passage commencing with the horns in the fifth measure after the double bar, and extending for some forty measures, to the fortissimo in the full orchestra. What is this but a mere text-book exercise in the variation of a given thematic fragment, a thing as easy to do as twisting a Panama hat into one shape after another? Like Beethoven in the case I have cited, Brahms is here a mere mechanician; he is simply treading water until he can find courage to plunge and swim again, simply 'talking through his hat,' as the proletariat would put it, to keep our attention occupied until he can think of something really vital to say.*

Two blacks, of course, do not make a white, and any number of examples of bad building in Beethoven or Brahms would not turn some of Liszt's obvious faults into virtues; but before we condemn him for often failing as a movement-builder we need to remember that the law by which he is tried is itself imperfect, and the judges who administer it are often very fallible even where they are not wilfully blind.

(To be continued.)

LISZTIANA.

It is a matter for regret that the entourage of Liszt did not include a Boswell. A veritable and unvarnished record of the great and small talk of such a man would have been of absorbing interest. We have, it is true, a good deal recorded of Liszt's views of many of his contemporaries, and these views reveal a generosity and appreciation probably unparalleled in musical history; for as a general rule musicians even of the first rank are apt to be severe upon one another. But of Liszt's familiar unbuttoned small-talk very little is known. This being so, we hope we may venture to offer a small contribution to the fund apropos the distinguished musician's last sojourn in London in 1886, the year of his death. All that is set down is derived at first hand from one who was in constant contact with him during his memorable visit.

In 1884 Messrs. Novello & Co. were asked by an American society to publish an English edition of Liszt's 'St. Elisabeth.' There was then no International copyright agreement to stand in the

* Experience has taught me that one has only to offer a word of criticism of Brahms to be called an anti-Brahmsian in some quarters. May I therefore say that I am a Brahmsian, but in the sense that I am a Wagnerian, a Beethovenian, or a Shakespearian—that is, I think them all very great men, but no more immune to an occasional disrespectful word—when they deserve it—than the equator.

way, and anyone in this country could print and publish German music as he chose. But the late Mr. Henry Littleton, the head of the firm of Novello & Co., was unwilling to take advantage of this situation, and offered Liszt £50 to revise the proofs. This he consented to do, but so well was the work prepared that the proofs came back without a correction. This led to a proposal to perform the work in London, in April, 1886, and a warm invitation was sent to Liszt to be present.

The following is the letter in which he accepted this invitation:

SEHR GEEHRTER HERR,—Nach vierzig Jahren, werde ich also nach London wieder kommen: Dafür sage ich unsern vortreflichen Freund Walter Bache, und Ihnen, verbindlichen Dank. Wenn die Aufführung der „Elisabeth“ am 6ten April statt findet, werde ich einige Tage früher eintreffen. Verfügen Sie mit Mackenzie, nach Ihrem Dafürhalten, über den Datum der Aufführung: nach dessen Bestimmung seine Reise richten wird,—ergebenst,

14ten October,

F. LISZT.

85—Weimar.

Die gütige Gastfreundlichkeit in der Villa Sydenham, bei Novello, nehme ich dankend an.

TRANSLATION.

DEAR SIR,—So after forty years I am coming to London again: for this I offer my grateful thanks to our excellent friend Walter Bache, and to you. If the performance of 'Elisabeth' takes place on April 6, I will arrive a few days earlier. Arrange the date of the performance with Mackenzie as you please: when that is settled his journey will be arranged accordingly by—

F. LISZT.

October 14,

85—Weimar.

I accept with thanks the kind hospitality offered at Villa Sydenham, with Novello's.

Liszt travelled on April 3. A large party of guests had been invited to receive him, and in order that he might arrive in time for the reception the railway authorities were prevailed upon to stop the mail train at Penge, a wayside station within easy reach of Westwood House. Sir Augustus Harris, of Drury Lane fame, who was present, was lost in admiration and envy at this excellent piece of stage-management. The Hungarian colony in London had determined to present an address to their great countryman, and had arranged to be at Victoria Station (the London terminus). But somehow they were made aware of the change of plan, and they happily found their way to Penge in time to pay their tribute to Hungarian genius. When Liszt arrived at the house and found many guests assembled, he was with very great difficulty prevailed upon to take a meal he sorely needed, because he was so anxious not to keep the company waiting.

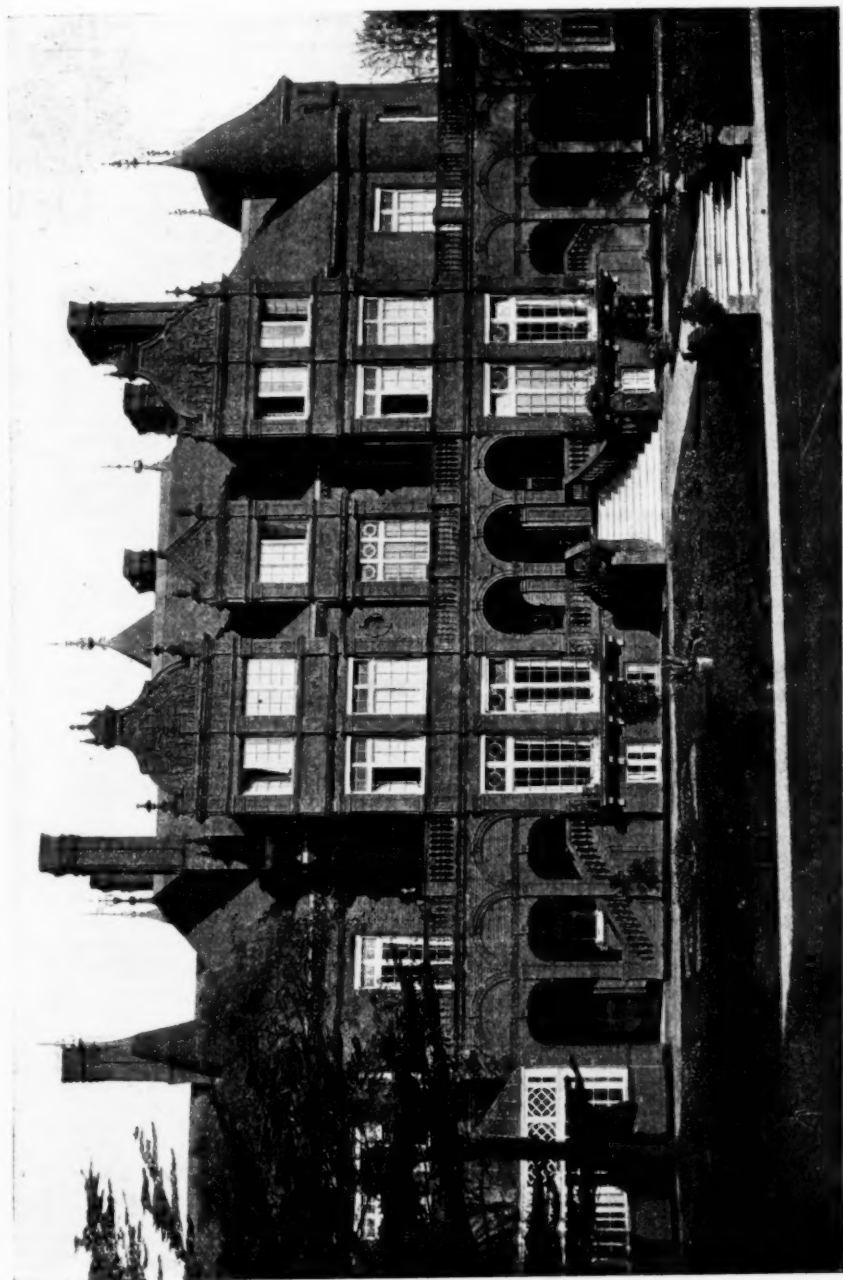
During one of his conversations at Sydenham Liszt said that on the occasion of his first visit to London, he was accompanied by his father, whose great anxiety was that Liszt should seek a career in the diplomatic service. Liszt stated that his father took him to a phrenologist and inquired what he was to do 'with this stupid boy.' The phrenologist examined Liszt's bumps, and said, 'Not such a very stupid boy, try him with music.' Thus was phrenology justified, or was it a case of knowing beforehand?

The natural desire of all who thronged to the numerous public and private receptions held in Liszt's honour during his stay was to hear him play. But he rarely felt disposed to exhibit his powers, notwithstanding many artless and some subtle efforts on the part of admirers. On one occasion, at the invitation of Sir (then Mr.) Henry Irving, he attended a performance of 'Faust' (the dramatised version by Hermann Merivale) at the Lyceum Theatre, then in its glorious days of Irving and Ellen Terry. After the performance, which Liszt enjoyed intensely, he and the party went to supper with Irving in the neighbouring Beefsteak Club-room, and there, as an expression of the hope that springs eternal in the human breast, was a brand new Broadwood grand, all ready for manipulation. But Liszt had a blind eye when convenient. He took the supper, but not the hint. The sequel, however, was full atonement. Irving was asked to meet Liszt at Westwood House on the following Sunday. But he remembered many pressing engagements and excused himself. Later Liszt asked his host to tell Irving that if he and Ellen Terry would come on Sunday, he would play to them as much as they liked. This was irresistible, and Irving's engagements elsewhere suddenly became relatively unimportant and he accepted. Liszt played as only he could play. Irving had no claim to musicianship, but it was observed that the tears were rolling down his cheeks. The two great men could not exchange ideas in spoken language, but their spirits could commune through music.

With our last issue we gave a portrait of Liszt, reproduced from a photograph taken by Augustus Littleton at Westwood House. While Liszt was sitting for this photograph a note was handed to him, and when he had grasped its contents he put his tongue out in a defiant mood. It was an invitation to lunch from a titled person. He said 'No! No! I will not go.' These aristocrats only invite me because they want the old poodle to play. I prefer to have a cutlet at home.' But when it was explained that the Baroness who wrote was *the* Miss Burdett Coutts, he exclaimed: 'O yes! yes! I will go.'

The Prince and Princess of Wales attended the performance of 'St. Elisabeth' on April 6. After their reception their Royal Highnesses were asked whether Liszt might be brought to them during the interval. The answer of the Prince was: 'No, I will come to him.' This the Prince did, and in the ante-room conversed with Liszt for some time. Then he said: 'I wish to introduce my wife, my sister (Princess Louise), and my sister-in-law (the Duchess of Edinburgh),' and they proceeded to the auditorium, where the three Princesses were seated. The royal ladies all immediately stood up and talked to the composer. A striking public tribute of respect!

A visit was made to one of the select concerts given at St. James's Hall by the Royal Amateur Orchestral Society. There were present the Prince of Wales (later King Edward), the Duke of Connaught, and the Duke of Edinburgh. Liszt



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sat with their Royal Highnesses. A pianoforte was in tempting readiness on the platform, but in vain was the net spread in the sight of such a knowing bird. Liszt was warmly urged by the audience (which consisted only of gentlemen) to play, but to the great amusement of the Royal party he merely stood by the pianoforte and bowed. On the way home he remarked that he did not care to play to all those men, but that on the following Sunday, when he was to dine at Marlborough House with the Prince and Princess of Wales, he would play to the Princess and the other ladies.

As already stated it was designed that Liszt's oratorio 'St. Elisabeth' should be performed during his visit. On an evening which happened to be one of the rehearsal nights of the Novello Choir, organized for the performance and conducted by Mr. (now Sir) Alexander Mackenzie, Liszt had been dining in town with his bosom friend, Mr. Walter Bache, and it was suggested that he should visit the rehearsal which was being held at Store Street Music Hall. This he agreed to do, and the choir and conductor were duly warned. A series of distance signals was arranged in order that when the composer arrived he should be greeted by the jubilant finale from his oratorio. He received a tremendous ovation, after which he said, 'What can I do? I cannot speak to them, I must play to them': and to the joy of all present he sat down at the pianoforte used for accompanying and for the first time since his arrival exhibited his marvellous powers.

When Liszt arrived at Dover on his way home, the Mayor and Corporation of that town presented him with an address. That this courtesy and mark of respect to a great man came spontaneously from the Municipal authorities of an English provincial town, is a lasting credit to their discernment. We regret we are not able to record the name of the enlightened Mayor who thus honoured himself and his town in honouring Liszt and musical art.

Liszt's last words, uttered in the train at Calais, were: 'If I live another "paar Jahren" I shall come back.' But, alas, this was not to be! When the news of Liszt's death at Bayreuth, on July 31, 1886, reached England, Mr. Alfred Littleton at once telegraphed to Queen Victoria and the Prince and Princess of Wales. Sympathetic replies were received, and later a message came from the Queen to ask Mr. Littleton to purchase a wreath and place it on Liszt's grave at Bayreuth on Her Majesty's behalf. This request, of course, was fulfilled.

A BEETHOVEN HOAX?

By ERNEST NEWMAN.

A few weeks ago *Die Musik* fluttered us all with an article by Herr Paul Bekker in which he announced the discovery of a hitherto unknown Beethoven letter. This was printed in full in the article, and a facsimile of it was given. It is dated simply '8 July, afternoon,' and signed 'Ludwig.' It begins, 'Dearest one—My letter has gone, I posted it yesterday'; and goes on to speak of his

anguish at being separated from his beloved, of the prejudice of her proud family against him, and so on. Then he writes 'Ah! could I tell you in tones how you are my all-in-all—it would be easier for me—Not a bad theme occurred to me: it begins thus *:



Now the famous 'Unsterbliche Geliebte' letters, on the problem of which I wrote at some length in the *Musical Times* for June of this year, are dated '6 July in the morning,' 'Monday evening, 6 July,' and 'Good morning on July 7.' In the second and third of the letters Beethoven speaks with some uncertainty and anxiety about the posts. Herr Bekker contends that the date of the new letter, '8 July, afternoon,' and the remark 'My letter has gone, I posted it yesterday,' make it practically certain that the new letter is the fourth of the same chain; this conclusion, he says, can only be upset by the discovery of another love-letter of the 7th July in some other year, for it is incredible that the contents of a letter of 8th July in one year should form so logical a sequel to those of a letter of 7th July in quite another year. The musical quotation is a theme from the finale of Beethoven's string Quintet, Op. 29, which work, according to the composer's own note in the autograph, was written in 1801. As the 6th July was a Monday in the year 1801, that seems a further confirmation of the old theory that the 'Unsterbliche Geliebte' episode belongs to that year, in which case, of course, the 'Geliebte' must have been the youthful Countess Giulietta Guicciardi. We know that her family were set against her marriage with Beethoven; and Herr Bekker points triumphantly to the reference in the new letter to the opposition of her 'proud relations.' Altogether the case, at first sight, looks so beautifully complete that it is no wonder a good many journalists accepted it almost unquestioningly, as did the *Manchester Guardian*, for example, in an amusingly precipitate article that finished up thus:

Music-lovers will still regard the 'Moonlight Sonata' as the worthiest and most convincing musical pledge of Beethoven's love for Giulietta Guicciardi. And assuming that the newly found letter is authentic, we may now from its evidence and from that of the score of the quintet—which gives, in Beethoven's handwriting, 1801 as the time of its composition—accept as true the popular tradition that she and none other was Beethoven's 'unsterbliche Geliebte.'

In the good people who write like this the wish is evidently father to the thought. The popular idea is that Beethoven, consumed with love for Giulietta, rushed home one evening and began to pour out his whole soul in the 'Moonlight Sonata.' With the moonlight streaming in through the windows he dashes off the first movement in a white heat. Reviving his tired tissues with a cup

* The dots are omitted in the facsimile.

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of strong coffee, let us suppose, he finishes the second movement, the moonlight still streaming in. He is on the point of collapse in the third movement, but a wet towel round his fevered brow enables him to endure to the end. Then, as the moonlight is just vanishing before the oncoming dawn, he rushes off to Giulietta's house with the score. 'See, Giulietta, a Sonata! My Sonata! Thy Sonata! Our Sonata! Ewig dein! Ewig mein! Herzliebste! Mon ange! Mon trésor!' and so on and so on, with his usual polyglot incoherence. But alas for the lovers of sentimental romance, the plain facts offer no basis for this gigantic column of moonshine. Beethoven did not write the 'Moonlight Sonata' for Giulietta; the dedication to her was an afterthought and, indeed, a makeshift. He had originally inscribed to her the Rondo in G. When he found that Countess Lichnowsky was expecting a work to be dedicated to her, he begged the Rondo back from Giulietta and gave her the Sonata by way of compensation. Moreover, from a letter of November 10, 1810, addressed to Beethoven by Dr. G. L. Grosheim, it looks as if the Sonata had been, in part at least, inspired by Seumes's poem 'Die Beterin,' which describes a girl praying at the altar for the recovery of her dying father. The music of the first movement at any rate is much more congruous with this poetic idea than with that of a love-confession. Even before this letter of Grosheim's was given to the world, the opening Adagio had struck many people as a prayer for grace; it had even been arranged by Bierey as a 'Kyrie eleison' for voice and orchestra.

The *Manchester Guardian* article is a sample of the way in which the old sentiment about Giulietta Guicciardi still makes people too credulous towards any evidence that seems to support the theory that she was Beethoven's 'immortal Beloved.' Putting sentiment aside, what is the total evidential value of the new letter? Very little, I fear. In the first place, the way in which it has been given to the world is most unsatisfactory. We are not told where it has been all this time. We are not even told in whose hands it now is. Herr Bekker simply says that it was 'shown him' by Herr Bernhard Schuster, the editor of *Die Musik*.* A first glance at the facsimile and at those of the genuine 'unsterbliche Geliebte' letters is enough to raise the suspicion that the new 'discovery' is a forgery. The character of the handwriting is so different in certain vital characteristics from that of the letter of July 7, that it seems to me highly improbable that Beethoven's script could change so radically in a single night. Of course it may be replied that this is a testimony in its favour, as a forger would presumably have taken more care to copy the writing of the genuine letters. But to admit this principle would lead us ultimately to the absurd

conclusion that the very clumsiness of a forgery is a partial proof of its authenticity. Until other facsimiles shall be published showing a similar fundamental transformation of Beethoven's script in two successive days, I prefer to believe that, whether the new letter be genuine or a forgery, it can hardly have been written twenty-four hours after the last of the letters we already knew.

But there are other considerations. Suppose the letter to be genuine, that it dates from 1801, and that it is addressed to Giulietta Guicciardi. Does that prove that the other letters were also addressed to her, and that they also belong to 1801? Not in the least. As I showed in my previous article, practically all the evidence points to their being written in 1812. In 1801 Beethoven would be only thirty-one. Why should he speak of needing a quiet, steady life 'at my age'? Would he not be far more likely to say that when he was forty-two? At virtually every point the contents of the letters confirm the theory that they date from 1812. The fact that Beethoven was in Teplitz on those very days, that K almost certainly stands for Karlsbad, the recent confirmation, from an old guide-book, of what he says as to the posts, the fact that the summer of 1812 was an exceptionally wet one,—all this is not lightly to be brushed aside. There are the further facts that the style of the script is that of Beethoven's middle period, and that one passage in them curiously duplicates a passage in a letter dated July 17, 1812.

On the other hand, where and what is the evidence for 1801? No one can show even that Beethoven visited a watering-place in July of that year. Most modern commentators would agree that the letter to Wegeler that was formerly assigned to June 29, 1800, was really written on June 29, 1801. It is plainly connected in the closest possible way with the letter to Wegeler of November 16, 1801. In the first, Beethoven gives an account of his bodily troubles and the treatment he is adopting. In the second he continues the same subject in response to further inquiries from Wegeler. The details of the two letters place it beyond all probability that seventeen months should have elapsed between them. But the assignment of the earlier letter to June 29, 1801, puts out of court the assumption that Beethoven was in a watering-place in the early days of July. Moreover, in neither of the letters does he speak either of going to a watering-place or of having come from one, though he gives most copious details of his malady and the treatment, which evidently includes medicated baths at home. Herr Bekker himself admits that Kalischer's ascription of the letter of November 16 to 1800, is an error, and that it belongs to 1801. But in this case how can we square the physical weariness of the 'unsterbliche Geliebte' letter of July 7,—as shown in such a remark as 'at my age I need a quiet, steady life,'—with the exultant sense of physical strength (in spite of all his stomach troubles) that breathes through the letter of November 16, 1801? 'My youth,' he writes, 'yes, I feel it, is only now beginning; have I not always been sickly? My strength, both of

* In the September number of the 'Zeitschrift der Internationalen Musikgesellschaft' Herr Albert Leitzmann tells us that he wrote to Herr Schuster for information on these points. Herr Schuster could not or would not tell him anything as to the source of the letter; he merely said that 'it was in private hands in Berlin, and certified as genuine by a number of authorities,'—whose names, however, were not given to Herr Leitzmann.

body and mind, for some time has been on the increase. . . . Don't talk of rest! I know of no other than sleep, and sorry enough am I that I am compelled to give more time to it than formerly. . . . I will seize fate by the throat; it shall certainly never wholly overcome me. Oh! life is so beautiful; would I could have a thousand lives! I feel I am no longer fit to lead a quiet life.' If it be urged that this is not inconsistent with his being a little weary of life in the preceding July—his health, let us suppose, having improved in the meantime—the reply to that is that the letter of June 29 indicates that though he is miserable on account of his deafness and his stomach ailments, he is full enough of general vitality. So far from wanting to settle down 'at his age' into a quieter life, he proudly tells Wegeler of his success with the publishers, and the rate at which he is working for them. 'For every work I have six, seven publishers, and if I choose, even more. They do not bargain with me; I demand and they pay. . . . I only live in my music, and I have scarcely begun one thing when I start on another. As I am now working, I am often engaged on three or four things at the same time.' There is no suggestion of lassitude or failing vitality here.

On every line, then, the evidence points to 1812, not 1801, as the year of the 'unsterbliche Geliebte' letters. But Beethoven certainly *was* in love with Giulietta Guicciardi in 1801. Can we then not accept the new letter as referring to this episode—dissociating it wholly from the Therèse von Brunsvik affair of 1812? That would seem the most rational solution of the difficulty—but for one thing. Supposing a forger were anxious to establish the Giulietta theory of 1801, in face of all the evidence for Therèse von Brunsvik and 1812, what would he do?

If I were the forger, I should say to myself something of this kind: 'I must first of all make it clear that the letter is written to Giulietta; so, as the aristocratic Guicciardi family is known to have been against the marriage of Beethoven and the young Countess, I shall introduce a reference to 'proud relations.' As the genuine letters are dated 6th and 7th July, I must date mine the 8th, and introduce a line or two referring to the fact that a letter has been sent the previous day—'My letter has gone—I posted it yesterday'; or something of that sort. But above all I must establish 1801 as the date of the new letter, and consequently of the old ones. How can I best do this? By quoting a theme from one of Beethoven's works of about that period, and making him say it has just occurred to him. On second thoughts, however, it would be as well not to leave the smallest loophole for any more controversy. Hadn't I better find some work that has been dated by Beethoven himself, and quote from that? Ah, here is the very thing; the Op. 29 Quintet, the score of which states, in the composer's autograph, that it was written in 1801.' All these extremely convenient points occur in the new letter. Is it not a little remarkable that, after penning the three

letters of 6th and 7th July, the vaguenesses and omissions of which have given so much trouble to the commentators, Beethoven should have written on the very next day a letter that providentially clears up every one of the points of dispute? And is it not remarkable that this letter should have been lost to the world until now, when the theory that the 'unsterbliche Geliebte' was Giulietta Guicciardi is on its last legs,—and that the present possessor of the letter should be a man of so retiring a disposition that he will not even allow his name to be known, still less say where he got the letter from or submit it to public inspection? How strange it is that Beethoven and nature between them should have provided, in the letter of July 8 and the circumstances of its discovery, for everything that a forger or a hoaxer would have thought of! To me the fullness and the patness of the new letter for just what it is being used to prove are a trifle suspicious. I would not yet go so far as to say it is a forgery, but I shall require some irrefragable evidence before I accept it as genuine. Above all, the paper and the handwriting should be minutely examined by German experts. Herr Bekker airily waives all this aside; such an examination, he thinks, 'would not be uninteresting,' but he will not trouble about it himself. A critical study of the script of the new letter would not merely be 'not uninteresting'; it is the first thing that ought to be taken in hand.

I had got thus far when the post brought me the 'Zeitschrift der Internationalen Musik-Gesellschaft,' with the article of Herr Leitzmann to which I have already referred in a footnote. Herr Leitzmann has compared the facsimile of the letter with those of others of Beethoven, and is strongly of the opinion that it is a forgery. One of the best of his points is that the use of 'tz' in words like 'allerletz'—which occurs on page 2, line 4, of the new letter—was not customary in Beethoven's day, and that in his genuine letters the composer always spells 'allerlezt,' 'jezt,' 'hinaussetzen,' 'gesetzt,' 'troz,' &c. The infinitive of 'to be' he elsewhere always spells 'seyn,' not 'sein' as in the letter (p. 2, line 16). A still closer examination would perhaps reveal other oddities; but meanwhile Herr Leitzmann is perfectly justified in asking whether it is credible that in *one* letter Beethoven should suddenly employ a number of singularities of script and of spelling that appear nowhere else in his genuine correspondence. Herr Leitzmann has also one or two acute remarks on the subject of the citation from the quintet. The fact that we possess no sketches of it indicates that it must have been conceived and sketched *earlier than the year 1801*, for Beethoven never threw off his works with one sweep of the hand. Further, 'Beethoven very seldom incorporated the themes of his sketches in the final work without altering them.' He writes the theme in the letter in the violin clef, which, apparently, is contrary to his practice in making sketches. Finally he adds a chord to the theme, which has a decided look of improbability. I am glad to see Herr Leitzmann refer to this point, for it had already struck me that the theme as it is quoted in the letter had every appearance

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of being copied from the completed score of the quintet, instead of being the usual Beethovenian hint of a subject. Altogether the gravest suspicion rests upon the letter. If those who stand sponsors to it have any proof of its authenticity, they should give it us at once. Till then,—to put it as gently as possible,—we shall not take it seriously.

Occasional Notes.

We are asked to quote the following from the *Musical News*:

'The suggestion has been made that in this centenary year of the house of Novello it would be a graceful thing to offer a complimentary banquet to Mr. Alfred Littleton and his partners. What during its long career the notable firm has done for the art of music in England and the colonies, how Vincent Novello a century ago materially helped to cheapen music, to popularise choral music among the people, and to provide sacred vocal music for our churches, is a tale which has already inspired a small historical volume. And there is another reason why just at this time a public musical recognition may well be accorded to the present members of the old house. Not a little of the marked success which attended the recent gathering of the International Musical Congress in London is due to the valuable aid and hospitality shown at the headquarters of the firm at their new premises in Wardour Street. The Council Meetings and all the multifarious business were conducted there. Messrs. Littleton subscribed a large sum to the Guarantee Fund, and inaugurated the proceedings by a splendid Reception offered to our foreign guests and the English members of the Society.

'The idea of recognising these services has been heartily taken up by the leaders of the profession and several prominent amateurs. Among these are Sir Frederick Bridge, Sir Alexander Mackenzie, Sir Hubert Parry, Sir George Martin, Sir Walter Parratt, Sir Frederic Cowen, Dr. W. H. Cummings, Sir Edward Elgar, Dr. Harford Lloyd, Professor Joseph C. Bridge, Dr. W. G. Alcock, Dr. W. Carroll, Professor Granville Bantock, Dr. Davan Wetton, Dr. Eaton Fanning, Lieut. Albert Williams, F. Corder, Dr. G. J. Bennett, Sir Homewood Crawford, J. F. R. Stainer, Sir Ernest Clarke, J. C. Collard, Dr. J. Varley Roberts, Dr. R. R. Terry, J. H. Maunders, C. Rube, Dr. Haydn Keeton, Dr. C. A. E. Harriss, Prof. F. Niecks, Dr. H. P. Allen, J. Barker, J. Percy Baker, and several others.

'It so happens that this year Mr. Alfred Littleton enjoys the distinction of being Master of the ancient City Guild the Worshipful Company of Musicians.

'Sir Frederick Bridge, by request, has called a Meeting to arrange what shall be done. This will be held at the Music Room, Westminster Abbey Cloisters, on Monday, October 30, at 4.30, when the attendance is requested of those desiring to support the proposition. In the meanwhile, Dr. J. E. Borland, 81, Bromley Road, Catford; Dr. E. Markham Lee, "Riffel," Glengall Road, Woodford Green; and Dr. T. Lea Southgate, 19, Manor Park, Lee, S.E. have consented to act as honorary secretaries. Names of those wishing to join the General Committee may be sent to these gentlemen in advance.'

We have been informed that since the above was printed a great many more names have been received, including the Rt. Hon. Sir T. Vezey Strong, Mr. Landon Ronald, Dr. Sinclair, Mr. Ivor Atkins, Dr. A. H. Brewer, Alderman E. E. Cooper, Mr. T. Tertius Noble,

Sir William Lancaster, Mr. Clifford B. Edgar, Mr. W. Barclay Squire, Colonel A. G. Balfour, Mr. Edward German, Mr. Herbert Sullivan, Mr. Ben Davies.

Mr. Ernst Denhof—to whom music-lovers in Edinburgh, Glasgow, Leeds and Manchester are indebted and, there is good reason to think, grateful for their first experience of a stage performance of 'Der Ring des Nibelungen'—has formulated a similar scheme for provincial representations of 'Die Meistersinger,' 'Tristan and Isolde,' 'The Flying Dutchman,' 'Elektra,' and 'Orpheus.' He proposes to produce these works in Liverpool, Manchester, Hull, Leeds, Glasgow and Edinburgh in a season extending from February 26 to April 6, 1912. In each town the initiation of the scheme waits upon the establishment of an adequate fund and guarantee. Mr. Denhof's circular proposes that supporters should range themselves under three heads:

Subscribers would have no other obligation than to take up their seats on a given date not later than one month before the first performance in each city.

Guarantors would be called upon only in the event of any loss occurring out of the enterprise, the obligation then being *pro rata*.

Shareholders would have to provide the necessary capital or part thereof for the preliminary expenses, amounting to about £800 in each city, and would participate in the profit up to 5 per cent. on the capital subscribed. There would 80 shares at £10 each, or optional, 160 at £5 each; one-third of which amount to be paid in before 1st December, and the other two-thirds not later than 1st February, and the full amount would be repaid at the end of the season unless there be a loss, which would be *pro rata*. Under no circumstances, however, will shareholders be called upon to pay anything beyond the amount of their shares.

These three modes of support are quite independent of each other, the public being free to choose the one most convenient to them. Each town supports only its own scheme, not those of others, the subscribed money remaining in the control of Messrs. Forsyth Brothers, Ltd., 126, Deansgate, Manchester.

We earnestly hope that a ready response will be forthcoming to Mr. Denhof's offer, for it is well-known that the artistic side of his scheme is on the highest level that circumstances permit.

Mr. Francesco Berger has resigned the post of honorary secretary to the Philharmonic Society. Few living musicians can claim so long a connection with this historic body. Mr. Berger became an associate in 1859, a member in 1871, a director in 1880, and honorary secretary in 1884. Although he will now be relieved of the onerous duties of the secretaryship, it may be hoped that his interest in the Society will be unabated, and that his great experience will continue to be of service.

César Franck's oratorios, now very great favourites in Paris, are specially cultivated by the 'Association des Concerts Spirituels de la Sorbonne.' Last winter they performed his 'Rebecca,' 'Grand Mass,' and 'Redemption.' Of the present season, five concerts will be devoted entirely to his works, including the above-named, and also 'Ruth' and the 'Beatitudes.' Consequently less attention will be given to established works, of which, only 'Messiah,' Bach's 'Easter' oratorio, a cantata of Bach's, Beethoven's Mass in C and 'Mount of Olives,' and Wagner's Grail-scene from 'Parsifal' are announced. Last season, in addition to the same classics, the Society gave also Bach's 'Christmas Oratorio' and 'Passion' according to St. John, and Mendelssohn's 'Elijah,' besides works

by Debussy and Grandval. The 'Société Handel' got up several grand performances of 'Messiah' last year at Easter. Whatever will the anti-Handel party among ourselves say to all this appreciation in Paris?

No series of chamber concerts given in London is more fruitful of artistic results than the South Place Sunday Popular Concerts. At practically every concert a prominent quartet party or soloist appears, and the programmes are always of the highest quality and devised in an interesting manner. The twenty-five concerts given last season included, for instance, programmes devoted to Schumann, Schubert, Richard Strauss, Beethoven, and Brahms, modern France (Debussy's quartet and César Franck's Pianoforte quintet), and two to modern British works (including chamber music by Dan Boyes, Alice Verne-Bredt, Holbrooke, Walthew, Edith Swepstone and Friskin). The report from which this information is taken says of one of the other programmes:

An unusual concert included Walford Davies' Six Pastorals for four voices, string quartet, and pianoforte; Walthew's three vocal Quartets; five numbers from Schumann's 'Spanisches Liederspiel'; Ernest Walker's five songs from 'England's Helicon'; and Jadassohn's Sextet for pianoforte duet and string quartet.

Another paragraph contains matter of vital importance to the welfare of the scheme:

Considerable difficulty was experienced during the season in respect of the finances, and it was therefore most fortunate that the final concert was unusually successful in every way. Miss Marie Brema, who generously sang twelve songs, was received with much enthusiasm, and the interest of the instrumental side of the programme was well maintained by Dr. Ernest Walker's beautiful Quintet for horn and strings, and Schubert's glorious Octet. The deficit, which had grown to considerable proportions, was reduced to £3 18s. 7d. (a moderate amount); but the committee would again point out that no deficits should ever be allowed to arise, and would not, if each and every member of the audience would contribute fairly to the collections.

We hope supporters will take the hint.

THE DRESDEN AMEN.

By CECIL BARBER.

I have heard it said that the character of a Church Service may be accurately gauged by the way in which the Amens are sung. I will go further and assert that the Amens themselves tell their own tale of the spirit which animates the whole. Not only the ordinary plagal or authentic cadences that follow the prayers, but the two-fold, three-fold, and four-fold Amens that are commonly used to mark some consummation devoutly to be wished.

The question of a special musical So-be-it for such salient points of public worship as the end of the Prayer of Consecration in the Communion Service, or the close of a Festal Evensong, is one that exercises the minds of most, if not all, imaginative choirmasters. It is difficult to find an Amen of this kind which preserves an accurate balance of head and heart, and does not get stale through repetition. On the one hand there is the danger of formality, on the other that of sentimentality; and as to which of these is the less evil—well, perhaps restraint is preferable to emotionalism in an Anglican use.

Sometimes the addition of a seventh to the customary authentic cadence is considered sufficient emphasis, especially if the Amen be prolonged; but here again one may be opening the flood-gates of a sentiment not in accord with the best type of Church music. Greatly daring, some choirs try Stainer's

Seven-fold Amen (which, be it noted, was designed for the Communion Office alone); but if it is, as so often happens, beyond their compass, how grievous is the result! In the words of Macbeth, one feels inclined to exclaim:

I had most need of blessing, and Amen
Stuck in my throat. . . .

Yet there is a simple (I do not say easy) way out of the difficulty, and a most effective one too, which I wonder is not oftener realised. For why not take advantage of that marvellous recurring-decimal of music—the 'Dresden' Amen? In its most serviceable form it may be written thus:



But even in this shape it needs care and constant practice, if the most is to be made of its possibilities. A good standard is set in several of the cathedrals already; but my appeal is addressed to the smaller churches.

The slow tempo (which can scarcely be too slow); the gradual crescendo on that unique ladder of sixths, and the subsequent diminuendo on the final chord, which should be held *lunga*: all this taxes the resources of all voices, but particularly of the boys. But if it is done at all decently, the Amen sounds magnificent—there is no other word, notably after a spoken Benediction. It also fits in well with a choral celebration when Marbecke's incomparable noting is the order of the day; and in a little Mission Church, where I was mainly responsible for the music for a time, the children loved it and joined in *con elevazione*.

The phrase as it stands is almost without parallel as a *multum in parvo* in music, and yet its extraordinary power may be directly traced to such technical details as the unusual disposition of the elementary harmony—the third of the opening chords low down in the tenor part, and the inconclusiveness of the half-close on which the Amen rests, as it were, in a state of suspended animation or deferred finality. In some cases the basses are made to sing in thirds in the second and third bars; but this is apt to have a muddy effect unless very delicately treated, and it is not an indispensable feature.

There is nothing more curious in the history of the art than the fascination which this simple strain has exerted on the minds of musicians since it was first discovered. In the guise in which I have already given it, it is practically note for note identical with a response taken from the Zittau Choir Book:



And this, it is true, has some affinity with the use to which Sir Charles Stanford puts it in his famous B flat Service. That youthful exploitation of the Dresden Use remains among his finest achievements still, and in one instance (as is well known) he boldly transcribes it in his own inimitable way for the people's answer in the Sursum Corda, thereby in a flash disclosing the very essence of the Amen. For could anything be more appropriate to the spirit of the words than this?—

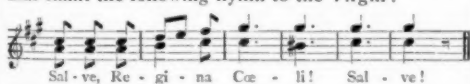


Even closer to the Zittau extract is the version which appears in Mendelssohn's 'Reformation' Symphony, where the response seems to have been lifted bodily into that familiar work. The illustration, moreover, shows how deftly it is turned into an orchestral figure, and what characteristically light hands this composer laid on it:



And with 'Ein Feste Burg' and Brahms's 'Triumphlied' in one's mind, one might almost say that D major is the 'Reformation' key.

But it is significant, and in itself a remarkable tribute to the all-embracing character of the 'Dresden' Amen, that such a phrase should have appealed with equal intimacy to so many different schools of thought and practice. Wagner, for instance, with all his love of colour, never won free from his prepossession for it all his life. I must suppose that in those impressionable days he spent in Dresden, the services at the Hofkirche had as much attraction for him almost as the Opera House. Even in that early opera of his, never heard now—'Das Liebesverbot'—a choir of nuns chant the following hymn to the Virgin:



A similar rhythm throbs, too, in the grave, resounding adaptation with which the pardon of the erring minstrel in 'Tannhäuser' is announced:

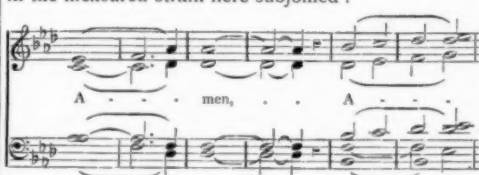


and last, in 'Parsifal,' the Holy Grail can almost be seen to glow through this shekinah-like version:



which might go on modulating for ever, so mystical is the effect of that climbing cadence, for it seems to recede into a rarer, serener atmosphere each time it is repeated.

We are indebted to Dr. George Bennett, the Lincoln organist, for pressing this theme from 'Parsifal' into the service of the English Church in the measured strain here subjoined:



which is also arranged, I fancy, for male voices exclusively. How well the unaccompanied singing by a highly-trained choir harmonizes with the vaulted and traceried glories of an 'Angel choir,' I leave those who have heard it to testify. Stainer also edited the Amen for use in St. Paul's Cathedral, and there is something of the reticence and strength of the Wren masterpiece in this sturdy transformation:



But such a quest as this—chiefly through the agency of Messrs. Novello, from whose publications the illustrations I give are mainly selected—is endless, so numerous are the metamorphoses of this elemental Amen since its first inception (by direct inspiration, one is tempted to say) to the present day, as it has been shaped, coloured and elaborated according to the temperaments of the different men who have come at one time or another within its sphere of influence. Even where it is not at first sight recognisable in the letter, the spirit of the 'Dresden' Amen can never be mistaken. Is it going too far, for example, to suggest that Sir Edward Elgar had in mind, consciously or sub-consciously, the same immortal strain when in 'The Dream of Gerontius' he made the angelic harps to be plucked to this haunting refrain?—



Perhaps he was merely asserting an apostolical succession of a very suggestive kind. But it is certain that aspiring choristers who have recourse to the 'Dresden' Amen in moments of great exaltation during their high festivals will find themselves among a vast company of the elect of music. Like them, they will bridge the ages by a single Amen.

ORGANS BUILT FOR THE ROYAL PALACE OF WHITEHALL.

By ANDREW FREEMAN.

(Concluded from September No., p. 587.)

Two other organs remain to be mentioned, since they are connected by tradition with the Palace—one, it will be seen, quite erroneously.

Rimbault says³¹ that the Harris organ in the church of St. Michael's, Paternoster Royal, E.C., came from St. Anne's, Soho, to which church it was presented by William III. So far this is correct, but Rimbault is wrong in adding that 'it was formerly in one of the royal apartments at Whitehall.' It was never at Whitehall, but at the Queen's Chapel, St. James's Palace (now generally known as Marlborough House Chapel), and the date of its removal was not 1691, but 1699.³² The instrument was destroyed in 1893.

The other organ, that at the church of St. Nicholas, Stanford-on-Avon, Northamptonshire, deserves somewhat fuller treatment, in spite of the fact that, so far as is at present known, there is no documentary evidence to connect it with Whitehall. The indirect evidence is, however, quite strong, and the traditions are not only persistent but date back quite a hundred years.

Before speculating upon its history it will be as well to describe the organ as I found it in August, 1908, and in August, 1910. The church is an interesting 14th century building which has fortunately escaped the perils of 'Restoration.' Amongst its treasures are some old oak fittings in the chancel, some ancient and remarkable stained glass, and the unique and beautiful organ-case. The last-named stands in a loft at the west end of the church, in front of the tower arch. The loft, which rests upon two simple stone columns, and the organ-case harmonize so well that they seem to dominate the interior with calm and stately dignity. The effect must have been really splendid when the organ appeared in the full glory of its original colouring—some of which has lasted to the present time.

The case is of deal and is a double one, but the portion in front of the gallery is merely a screen to the player.

The main case consists of three towers of pipes and two intermediate flats. The central tower (three sides of an octagon) contains nine pipes, the other two (semi-circular) five pipes each, while the intermediate flats used to hold thirteen pipes each, but a few are now missing. Many of these pipes are embossed with various patterns, and most of them are embellished with gilt, whilst the few plain ones amongst them have gilded mouths. Each of the side towers is supported by a cherub, and the centre tower by two. Above the central tower is a cushion, painted red, with gilded ribbons hanging down on either side. On this cushion rests a mitre, coloured blue and picked out with gold, whilst above this is a gilt crown, the inner side of which is red. The side towers are each surmounted by a quaint little angel blowing a trumpet. The carving of the friezes and pipe-shades is extremely good, and the panelling at the sides is bold and effective.

The lower case consists of three compartments of wooden dummy pipes—a central flat of eleven pipes, and two flat towers containing three—seventeen in all. Nearly all of these pipes are decorated in keeping with the embossed pipes in the main case, while the pipe-shades are covered with a cream-coloured stencilled pattern which shows up well, and makes up for the absence of carving. It is quite obvious that this smaller case was not part of the original scheme, and that when it was added it was designed to harmonize

exactly with the style of the loft. For all this it blends excellently with the main case, the two cases with the gallery combining to form a most admirable composition.

The smaller case does not appear to have contained any speaking pipes since it has been at Stanford. On this point more anon.

The mouths of the pipes in the three towers of the main case are rounded and somewhat deeply recessed. All the rest of the pipes (including the dummies) have leaf-shaped mouths.

The interior of the organ is a grievous wreck. The keyboard, with its black naturals and white sharps, is dismantled. Some of the stop-knobs are broken off and the front boards of the wind-chest are lacking, leaving the pallets exposed to view. (Pallet-springs and leather are in surprisingly good condition.) Of the interior pipes only one now remains in its place—a mournful-looking 'Bass Trumpet,' mitred over so as not to project above the top of the case. In 1908 I found a large number of pipes scattered over the gallery floor, most of the metal ones having been trodden flat, but by 1910 these had been gathered together into heaps, some of the smaller 'oddmens' finding refuge in boxes.

The method of blowing the organ is (or rather was) peculiar. The bellows lever, placed vertically, is hinged at its lower extremity near the floor, the handle being at the upper end. Just below the place where it is grasped by the hand, this lever is connected with another one which is attached to the feeders, and works horizontally. The action of the hand in blowing is thus to and fro instead of up and down.

There is but one manual, whose compass is from one note below CC (that is, in all probability, from GG) to E, fifty-four notes. There are no pedals. The names of the stops—some of them curiously spelt—are written on paper labels pasted on the stop jambs. The list follows:

Left.	Right.
OP: DIAPASO ³³	FIFTENTH
O	B ³ TEIRCE
B TRUMPET	ST DIAPASON
TR TRUMPET	TWELFTH
CORNET	PRINCIPE ³⁴

Over the keyboards is to be seen the following pencilled inscription—'Jeremiah Daniel painting the church June 10th 1766.' This seems to point to the organ having been out of use even at that date, for surely had there been an organist this 'unholy scribble' would have been obliterated, even supposing that the said Jeremiah would have dared to perpetrate it. It is certainly a matter to be devoutly thankful for that neither the gentleman with the doubly prophetic name nor any one else was appointed to furnish up the case.

Rimbault³⁵ has this to say as to its history:—'Nichols, in his "History of Leicestershire," tells us that Stamford (*sic*) Church is decorated with a handsome organ, that formerly belonged to the banqueting room, Whitehall, which by order of Cromwell was taken down and sold. It was intended, he says, to be placed in the Chapel of Magdalen College, Oxford, but, being too small, was purchased by the Cave family. Dr. Bloxam³⁶ suggests that it was offered in exchange for the Magdalen organ, which seems more than probable.'

³¹ Hopkins and Rimbault, p. 129.

³² 'The King's Musick,' p. 433.

³³ Hopkins and Rimbault, p. 96.

³⁴ In his 'Registers of Magdalen College, Oxford.'

To the pamphlet Charles was 16 A. G. M. Acc Thomas of the eviden So m organ i Atter which organs symbol found of one proclaim Surely justified belong from a the chu A co gives v only so moreov in only beyond point, whole c with th the sm design early a presen of prob in the Mor of certa Room though make n had be Charle years c that no that h preach if it ha King during through begin could 1662 o we hav One pointed Chape which the vic it was i to a p might of the double Choir it will difficu overth Mor dealing

To this Mr. Sandon, the late Vicar of Stanford, in a pamphlet, adds 'that it was built to the order of Charles I., and that the date of its removal to Stanford was 1649 or 1650.' (See the second volume of Mr. A. G. Hill's splendid work on 'Organ Cases'.)

According to another tradition it was given to Sir Thomas Cave, of Stanford, by Charles II., but neither of these traditions is backed up by documentary evidence. (Nichols's 'History' dates from c. 1815.)

So much for legend. Let us turn once more to the organ itself.

Attention is first drawn to the crown and mitre which surmount the central tower. There are many organs scattered up and down the country where these symbols of temporal and spiritual power are to be found side by side, but I have never yet seen or heard of one where the supremacy of the crown is so openly proclaimed—one might almost say flaunted—as here. Surely it had a political significance, and we are justified in inferring (1) that the organ undoubtedly belonged to an English monarch, and (2) that it dates from a period when the royal claim to supremacy over the church was of paramount importance.

A comparison with other pre-Restoration organs gives very little help towards fixing this date, because only some eight or ten of these are now in existence; moreover, they differ widely in design and detail, and in only about three of them is their date established beyond controversy. All that can be said on this point, then, is that Mr. Hill's statement that 'the whole dates from about the year 1625' can be accepted with the reservations that the main case is older than the smaller case, and that there is nothing in its design or details which is inconsistent with a date as early as the reign of Queen Elizabeth, while the presence of crown and mitre give at least some measure of probability to the theory that it was built for Whitehall in the days of the Virgin Queen.

Moreover this same device points with some degree of certainty to the Chapel rather than the Banqueting Room as the building in which it was first placed, though it may have been removed to the latter place to make room for a new instrument in the Chapel. If it had been in the Banqueting Room in the time of Charles I. it would have been taken down in the early years of the Commonwealth, for we may be quite sure that no organ would have been allowed to remain in that building which, we know, was used for the preaching services of the Parliament. On the other hand, if it had remained in the Chapel till the death of the King it would be the organ which was 'embezzled' during the Commonwealth, and restored to the Chapel through the instrumentality of John Playford at the beginning of the reign of Charles II. In this event it could not have been set up at Stanford until the year 1662 or 1663, when its place at Whitehall was filled, as we have seen, by a new organ built by Father Smith.

One weak place in the argument must be pointed out. It will be remembered that the Whitehall Chapel organ contained a 'Chaire' organ in 1636, which the Stanford organ lacks, but when we recall the vicissitudes through which the organ passed—that it was removed from its loft and taken, in all probability, to a private house, where the Choir organ and its case might have been discarded³⁰ (how many private houses of the period could have found room for the complete double organ case?) or, what is more likely, that the Choir case was kept merely as a screen for the player—it will probably be admitted that the 'double organ' difficulty is not an insuperable one, nor sufficient to overthrow the theory.

Moreover, as has been already pointed out when dealing with the Chapel instrument, the Choir organ

seems to have been added just previous to the year 1636. It would, therefore, be the more easily disconnected and discarded when it passed into private hands, the remainder still being a complete one-manual instrument; whilst at the Restoration, when an instrument was urgently needed, and a new one was out of the question at so short a notice, the fact that it then contained only a single manual would not stand in the way of its being set up in the Chapel and used till a more efficient instrument could be constructed to take its place.

There remains one thing more to be said before leaving this question of the Choir organ. It will be remembered that a new loft was ordered for the Chapel in 1663. What is more likely than that the old one went to Stanford with the organ? If this were so it explains not only why the Choir case and gallery match each other so exactly while they harmonize so well with the main case, but also why the whole composition which forms such a splendid feature of the interior at Stanford is quite unlike any of the other internal fittings of the church. In addition, it fixes the date of the Choir case, or screen, at just previous to 1636.

On the whole I believe that the balance of evidence is strongly in favour of the view that the Stanford organ and gallery came from Whitehall Chapel in the year 1663, or very shortly after.

As to why the organ should have gone to Stanford, it should be said that the friendship between Charles II. and Sir Thomas Cave is not the only link between Stanford and Whitehall. Archbishop Laud was for a time Vicar of the parish, and if this fact had been recalled by the King and Sir Thomas, it must have struck both of them that no more fitting memorial could have been devised than the erection in his old Church of this organ, to whose tones he had so often listened at Whitehall. One can picture, in imagination, the shade of the Primate pacing the flags of his deserted church, his head bowed as if in thought, pausing now and again to gaze up at the familiar features of the organ which he had known so well when the voices of both were uplifted to the praise and glory of God in the Chapel of the King's Palace at Whitehall.

Church and Organ Music.

A NEW BOOK ON THE ORGAN.*

BY W. G. ALCOCK.

Most of us remember with gratitude Rinck's 'Organ School,' which has been the beginning of many a successful organist's career. Best's 'Art of Organ Playing,' Archer's 'Organ School,' Stainer's admirable Primer, and the lately published work by Professor Buck, all have as their common object the advancement of the fascinating art. Turning to the practical side of organ building we find the monumental work by Hopkins and Rimbault, and the splendid volumes published in America by Audsley; after which may be mentioned such works as that lately issued by Messrs. Lewis, Robertson's 'Practical treatise on organ building,' and that valuable little book 'A Dictionary of organ stops,' by J. I. Wedgwood. It would seem as though the subject must be practically exhausted by such a list. But the result of much fine teaching has led to a demand for a clearer enunciation of the rules by which alone mastery of the instrument may be secured. The secret of true organ touch with all its subtleties has been known to comparatively few, but the little heaven has been working and quietly spreading, and we are now, with modern refinements

* 'Organ Playing: its Technique and Expression,' by A. Eaglefield Hull, Mus. Doc. Oxon., F.R.C.O. Augener, Ltd., London.

³⁰ In which event the *pseudo* Choir case would date from 1660.

in tone and mechanism, ready for an even greater advance than has already been secured.

In more than one of the volumes first mentioned, much excellent advice may be found in the text, particularly (if we may distinguish) in Dr. Buck's work. But Dr. Hull has succeeded in presenting the subject in a new light, though he naturally treats of many points which must be common property. After an Introductory chapter he gives a short but sufficient description of the instrument, with the specifications of a few notable examples, including that in St. Thomas's Church, Leipsic. The next chapter deals with the important matter of Touch, both in manual and pedal work. It is difficult to follow Dr. Hull in his claim that so much variety of touch is feasible on the organ. On a tracker organ, where one almost 'feels the pipes,' greater difference of touch is no doubt possible, but the modern organ is the subject of which Dr. Hull is writing, and pneumatic or electro-pneumatic action is assumed. Surely the act by the finger of depressing a key does nothing more than admit wind to the pneumatic contrivances which eventually pull down the pallet? If this be granted, it must be admitted that the pallet is either allowing wind to enter the pipe above, or preventing it. There is no middle course, as on the pianoforte, and the result is, I think, that there are but two distinct touches, viz, legato, and detached or staccato. Of the last there may be some degrees, though a sharp staccato on the organ is not effective. Dr. Hull is undoubtedly right in making a great point of the release of the key, for there lies the secret of a good organ touch. No doubt to the *player* there may be several varieties, but the result to the *listener* is either legato or detached, or at most a blending of the two in matters of phrasing. Indeed, Dr. Hull says 'one of the drawbacks of the electric action seems to be that it is so perfectly prompt that it does not give any variety at all in attack.' Surely this is destructive to the two, or even three, grades of attack which are claimed as being possible! He also speaks of a certain organ on which any unaccustomed player is almost certain to obtain a 'squeaky tone-production instead of the usually pellucid treatment in the hands of its own regular player.' This is surely impossible, on the grounds mentioned above, for a pneumatic organ is clearly in the author's mind! In passing, I might add that I have actually seen an organist, while holding a note, move his hand over it as a violinist does in obtaining an effect of tremolo! But there is so much excellent advice in this chapter, that if the question of variety of touch were reduced to its simplest terms, as apparent to the *listener*, there would be nothing to cavil at.

The chapter on Fingering is comprehensive, and it is rightly maintained that the rules for pianoforte fingering should form the basis for the organ. There are of course many other devices, and interesting and instructive examples are given. All must agree with Dr. Hull that 'it is the prerogative of the players to legislate on the matter of keyboard instruments,' and that if the addition of three or four notes reduce the octave span by an eighth of an inch, and consequently a 5-octave organ by $\frac{1}{8}$ of an inch, it were better to dispense with the extra notes. A valuable chapter on Pedalling follows, though some of the 'footing' given by the author might be modified. For example, the following is recommended:

Right foot. BACH. Fugue in C.

Left foot.

To many the use of the right heel on the reiterated G would be exceedingly awkward. The alternatively suggested V is infinitely better.

Again, in the following, alternate toes would be preferable:

In the important matter of Phrasing it is good to find Dr. Hull drastically exposing the extremely inaccurate directions in such passages as the subjects of the fugues in Mendelssohn's second and fourth Sonatas, and in much of Rheinberger's work. Either explanation offered may be correct, and that a *general* legato may be intended, or that the composer (or *compositor*) may have inserted indiscriminately the slurs to aid the eye in reading. Undoubtedly the 'musician' (and the title is not invariably synonymous with 'organist'!) will be guided by the construction of the music before him.

But in the example quoted below, does not one phrase-mark destroy the other, even though the footnote be obeyed?

(Phrase the Pedal by the slightest possible, tenuto on the first of each of the eight notes.)

The advice given as to the pedal passage in the Toccata in F is hardly in the 'Bach' manner:

Does the passage need phrasing at all? Surely it is so clear that it speaks for itself, though one might acquiesce as to the phrasing if Dr. Hull would delete the tempo variation.

To the very important subject of Colour, Dr. Hull has devoted much research and space, and the chapter is perhaps the most interesting of all. The various stops are classified according to their quality and power, and excellent suggestions given for their combination. In the face of modern tone-refinement, the matter has become of far greater importance than ever, and with the facilities offered by modern mechanism almost anything is possible. The danger lies in making one's art subservient to and dependent on them both.

Dr. Hull has much to say of so-called 'String tone,' and great care is certainly necessary in the use of Gambas, for they will stand out against almost any other quality, refusing to mix with it, much as in chemistry we can obtain either a mechanical mixture or a chemical compound. His remarks on Diapasons make instructive and sound reading. To his poetic quotations might be added:

'While the majestic organ rolled
Conitron from its mouths of gold'

as the best illustration of the glorious tone of the only real organ pipe.

A more detailed account of 'Mixtures' would be welcome, for many organs have been spoiled by them. The examples furnished by old organs, with their small scale and carefully selected composition, gave way in time to a coarse and brutal tone which was out of balance, and we are only just getting to know

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something of their true effect, which Dr. Hull happily terms a 'shower of stars,' or, as Dr. W. S. Hoyte calls it, a 'stream of silver.' I totally disagree with many eminent persons who hold that Mixtures should be melted down to make Diapasons. Even if they do not (as some suppose) fulfil their mission in strengthening the ground tone, they produce an accidental effect, the loss of which many would regret.

Dr. Hull gives a great deal of admirable advice on application of tone-colour, and generally succeeds in justifying his claims. He rightly warns his readers in their use of Octave Couplers, though he admits that they have a legitimate field. Much interest attaches, too, to the chapter on Ornaments, many examples of which are given, with their interpretation. Criticism on the chapter is confined to the actual type of the ornaments, which seems clumsy and out of proportion to the otherwise excellent type and letterpress. The remaining chapters on Style, and Methods in Study, conclude the book, and are full of excellently sound advice. Dr. Hull will forgive these friendly criticisms when it is admitted that his book is one of the most interesting and instructive which have yet appeared.

It is just the sort of thing we wanted—a book on the subject so fascinating to us all, not perhaps intended for actual organ study, but something to read—may be, in the train—and certainly invaluable for purposes of reference. In a later edition he might do well to speak of the organ as a means of accompaniment, which is at least as important to the church organist as his solo work. A few misprints, too, could then be corrected, e.g., Sigmund Karg-Elert (Preface) should be Sigfrid, and on page 160, paragraph 282, Healey Willans should read Healey Willan, or Healey Willan's Prelude &c.

A series of recital programmes is given which may well be interesting and helpful to many, while the inclusion of the specifications of Bach's organs is of great value. To students and teachers the classification of pieces is most instructive, while the Table of Contents, Glossary, and Index go to make complete this very valuable contribution to modern organ literature.

THE BUILDING OF LIVERPOOL CATHEDRAL.

Seven years have elapsed since the foundation stone was laid in July, 1904, by King Edward, accompanied by Queen Alexandra. Nearly two years were afterwards taken in building the massive foundations from the solid rock. In the other five years the exquisitely beautiful Lady Chapel, a modern example of 14th century Gothic, was built and consecrated in June, 1910, and the construction of the Choir, Transepts and Chapter House proceeded with at a rapid rate. The Chapter House is a memorial to the first Earl of Lathom, to be erected at a cost of £10,000 by Lancashire Freemasons. The average elevation of the walls of the main fabric has reached 97 feet, and the highest point is 115 feet, the transverse arches of the Choir. The main transverse arch is completed, also the other arches to carry the vaulting of the Choir. The great east window, a memorial to the late Mr. T. H. Ismay, is already built up to the springing of the tracery. This window will probably be the largest east window in the Kingdom, and the subject chosen for its stained glass is the Te Deum. It had originally been planned for the transepts to be crowned by twin towers, rising to a height of 260 feet. This plan has been superseded by a single tower 280 feet high, which exceeds the central tower of York Minster by eighty-two feet. It will be 104 feet square at its base. At present the central tower of York Minster, 65 feet square, is the largest in England. The revision of the original design involves an extra expenditure of £25,000, but will give a central open space 190 feet by 87 feet. As regards the progress made in the building of the Choir, at the present time the six choir aisle windows are finished and waiting for the stained glass, and the triforium has advanced to the roof line, and the organ chambers built on either side of the Choir.

Under the will of the late Mr. James Barrow, a sum of ten thousand pounds is set apart for the provision of a grand organ, the specification for which is now receiving careful consideration. The cost of this noble undertaking now stands at £347,000, and a further sum of £78,000 is still required. It will probably take four or five years more to complete the great building. In the meantime daily services are held in the Lady Chapel, to which hosts of people repair and enjoy the refreshment of a well-ordered service in a building which by its beauty uplifts the soul.

We have often wondered why Northerners are so keen on organ recitals as compared with those of Southern districts. A series of recitals on Fridays is in progress at Manchester Cathedral, and the hour has been arranged to suit business men, the recitals beginning at 1.10 and finishing at 1.50. On Friday, October 13, Dr. W. G. Alcock played to an audience which practically filled the Cathedral, many in fact being contented with standing room. A very remarkable feature was the singing of the Old Hundredth, to the organ accompaniment of Mr. Sydney Nicholson, the Cathedral organist, who knew the capabilities of the large congregation so well, that he left them to sing two verses practically without accompaniment. All the parts were strongly represented, though the Cathedral choir as a body was not present, while the pitch was absolutely maintained. We shall never forget the experience, and came away thinking that if all congregations were so musical, we should have to modify our opinion of so-called 'congregational singing.' Another question which presented itself was 'When did all those earnest, hard-worked men get their lunch?' We feel bound to add a word of praise for the truly splendid organ recently built by Messrs. Hill & Son. We gave, in a former number, a short account of the instrument, but cannot help saying that the work reflects the highest credit upon the builders, and no less upon Mr. Sydney Nicholson, who evidently knows what a real Cathedral organ should be.

A drastic method of compelling attention to an unaccustomed idiom was recently adopted by the organist of Oswestry Parish Church (Mr. Alfred E. Floyd). Karg Elert's 'Harmonies du soir' was placed early in his recital programme, but to impress his listeners with the beauty of the work, which must have been unknown to many, it was repeated immediately after the offertory hymn! We hope the collection was liberal. As an alternative, we suggest that on a future occasion the offertory hymn be repeated, and with its 'silver' accompaniment.

The Seventh Choral Festival of the combined choirs of Chichester, Salisbury and Winchester Cathedrals was held in Chichester Cathedral on September 27, a very large congregation attending. The service, which began at 3 o'clock, was representative of many styles of church music. The Canticles were sung to the setting by Sir George Elvey in A. The anthems were 'And there was a river' (Ouseley), 'Jesus, the very thought' (Vittoria), 'Let my prayer come up' (Purcell, from Sir F. Bridge's arrangement), 'Proclaim ye this among the Gentiles' (Kendrick Pyne, of Bath), and 'Save, Lord, and hear us' (W. Hayes). During the assembling of the congregation Merkel's Sonata in E minor was played by Mr. R. Swanborough, assistant-organist of Chichester Cathedral, and Borowski's Andante in F minor by Dr. W. Prendergast, organist of Winchester Cathedral. At the conclusion of the service Mr. W. K. Stanton, of Merton College, Oxford, played Rheinberger's Sonata No. 7, in F minor. Mr. F. J. W. Crowe, organist of Chichester Cathedral, accompanied the first portion of the service and conducted the anthems, the accompaniments of the latter being shared by Mr. Swanborough and Mr. Stanton. It should be added that during the offertory Mr. L. E. Minchin, of Chichester, played the Andante espressivo from Sir Edward Elgar's Organ sonata.

The fifty-fifth anniversary of the dedication of St. Michael's College, Tenbury, was celebrated on September 29. The proceedings actually commenced with choral evensong on the previous day, when Elvey's continuation of Croft in A,

and the anthem 'At that time shall Michael stand up,' by the Rev. Dr. Mee, Precentor of Chichester, and Honorary Fellow of St. Michael's, were sung.

On Michaelmas Day full choral matins took place at 11.30, when the music included Smart's Te Deum and Jubilate in F, the anthems 'Great is the Lord' and 'Jerusalem on high,' both by Sir Frederick Ouseley. Mr. Norman Woods, organist of the College, accompanied throughout with conspicuous skill and judgment. Dinner in the College hall followed the service, and was preceded and concluded by a Latin grace in five-part harmony by Sir Frederick Ouseley. Evensong was sung at five o'clock, the setting of the Canticles being Gibbons in F, and the anthem Sir Hubert Parry's 'I was glad,' written for the Coronation Service of King Edward, and repeated at that of King George. At the conclusion of the service Dr. Sinclair, of Hereford, who is also an Hon. Fellow of St. Michael's, gave an organ recital.

Music thoroughly representative of all that is best, was used at the services throughout the octave, the spirit of the Festival being well maintained. The proceedings reflect the highest credit upon all concerned, particularly the Rev. John Hampton, who is responsible for the duties of Warden, Precentor and Choirmaster, and it is most gratifying to find the traditions laid down by the revered founder (Sir Frederick Ouseley) so well respected.

The new organ (built by Messrs. Liddiatt & Sons, of Leonard Stanley) in Amberley Church was dedicated on Friday, September 29. The instrument has been erected to the memory of Mrs. Caroline Barbara Blackwell, and consists of three manuals and pedals, governed by pneumatic action. The carved oak case was designed by Mr. S. Gambier Parry, of Westminster. At the conclusion of the service the organist (Mr. G. E. Kiddle) gave a recital, and included in his programme were pieces by Salomé, Guilmant, Silas, &c.

In connection with their Harvest Festival services, September 24, the choir of the Nottingham Central Mission, Halifax Place, gave a performance of Mendelssohn's 'Hymn of Praise,' under the direction of Mr. E. M. Barber. Miss E. Warner, Miss E. Lester, and Mr. J. Franklin Pearson were the soloists. Mr. C. E. Blyton Dobson accompanied at the organ.

An inaugural recital on the new Beecher Memorial Hope-Jones Organ, at Christ Church, Vancouver, was given by Mr. Ferdinand Dunkley, on October 3.

The organ in the Parish Church, Burnley, originally built by Messrs. Hill, has been entirely rebuilt with considerable additions by Messrs. Norman & Beard. The re-opening and re-dedicating services were held on October 5 and October 8, when recitals were given after evensong by Mr. W. A. C. Cruickshank, the organist and choirmaster, who drew up the scheme of reconstruction. The new instrument gives every satisfaction, and is worthy of the church and the excellent services held therein.

Dr. Brewer's 'A song of Eden' was performed for the first time in Bristol, on October 8, on the occasion of a Harvest Thanksgiving Service at St. Thomas's Church (City). Orchestral accompaniment was employed, and a very impressive result was secured. Mr. Lee Williams's eight-part setting of the Lord's Prayer, and a selection from 'The Creation,' also formed part of the service. Mr. W. A. Lamb, Mr. Lee Williams, and Dr. Brewer conducted.

An excellent performance of Mendelssohn's 'Hymn of Praise' was given at the Wesleyan Church, Wallington, on October 9, by a choir of sixty voices with full orchestral accompaniment, under the conductorship of Mr. H. A. Charman.

The choir at Church End (Finchley) Congregational Church sang Maunders's 'Song of Thanksgiving' on October 10, Mr. Frederick Meen presiding at the organ. The soloists were Mrs. Hollis, Mrs. Williams, Mr. Albert Maiden and Mr. E. Loder.

The Leytonstone Church Choir Association, in which four choirs are united, assisted at evensong at the Church of

S. Columba, Leytonstone, on St. Luke's Day, when the choir of about 120 voices sang Gadsby's Magnificat and Nunc dimittis in C, the 'Hallelujah' from 'Mount of Olives,' and Smart's setting in F of the Te Deum. The tone-quality of the boys was noticeably good, and there was some effective piano singing.

At a Harvest Festival held on October 19, at St. Luke's, Hillmarton Road, Holloway, 'The Creation,' Part I, and 'Blest pair of Sirens,' were performed, under the direction of Mr. R. J. Dale.

ORGAN RECITALS.

Mr. F. E. Wilson, Church of St. Michael and All Angels, Little Ilford—An air composed for the Holsworthy Church Bells, *S. S. Wesley*.

Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Overture in C major, *Hollins*.

Mr. F. A. Burgess, St. Michael and All Angels' Church, Observatory, Cape Province, South Africa—Prelude and fugue in E minor, *Bach*.

Mr. Herbert Hodge, St. Stephen's, Walbrook—Air with variations in F sharp minor, *S. S. Wesley*.

Mr. W. E. Belcher, St. Asaph Cathedral—Dithyramb, *Harwood*.

Mr. Charles H. Bishop, St. Philip's and St. Jacob's Church, Bristol—March in D, *Best*.

Mr. James B. Lawson, First Presbyterian Church, Londonderry—Allegretto, *Berthold Tours*.

Mr. John Pulein, St. Hilda's, South Shields—Pastorale, *César Franck*.

Dr. G. H. Smith, Holy Trinity Parish Church, Hull—Sonata No. 4, in B flat, *Mendelssohn*.

Mr. Percy Baker, Tewkesbury Abbey—Adagio and Allegro (from Fantasia in G), *Bach*.

Mr. Kris Allsopp, Dunfermline Abbey—Prelude and Fugue, C minor, *Bach*.

Mr. James Tomlinson, Public Hall, Preston—Allegro Symphonique, *Luard-Selby*.

Mr. Percy E. Medley, Commemoration Church, Grahams-town—'St. Ann's' Fugue, *J. S. Bach*.

Mr. Wilfred Arlom, Church of St. Bede, Semaphore, S. Australia—Three pieces, Op. 22, *N. W. Gade*.

Mr. W. Deane, St. Mary's Church, Johannesburg—Choralvorspiel and Fugue, *Brahms*.

Mr. H. S. Greenwood, St. Peter's Church, Chorley—1st Sonata in F minor, *Mendelssohn*.

Mr. C. Kingsley Killip, High Park Road Wesleyan Church—Scherzo in B flat, *Haydn*.

Mr. C. H. Moody, Ripon Cathedral—Præambulum Festivum, Op. 64, *Karg-Elert*.

Rev. G. C. E. Ryle, Yalding Parish Church—Toccata and Fugue in D minor, *Bach*.

Mr. Paul Rochard, St. Columba's Cathedral, Londonderry—Sonata in D minor, *Guilmant*.

Mr. Philip Thornley, Dysart Parish Church—Intermezzo and Fugue Chromatique. (Sonata in A minor), *Rheinberger*.

Mr. R. Hetherington, Union Church, Valparaiso—Prelude and Fugue in D major, *Bach*.

Mr. A. E. Jones, Farnworth Parish Church—March Pontificale in C, *C. M. Widor*.

Mr. W. A. Roberts, S. Paul's, Prince's Park, Liverpool—Sonata in D minor, *W. Dawson*.

Mr. Nelson B. Edwards, Colne Parish Church—Toccata (14th Sonata), *Rheinberger*.

Mr. F. Monk, St. Peter's, Chertsey—Voluntary on Hymn Tune, 'London New' (373), *H. Smart*.

Mr. Alfred Hollins, Unitarian Church, Stephen's Green, Dublin—Air with variations and Finale Fugato, *Smart*.

Mr. Frederick R. Frye, Pro-Cathedral Church, Chelmsford—Sonata in D minor (No. 6), *Mendelssohn*.

Mr. C. E. Blyton Dobson, Nottingham Central Mission, Halifax Place.—Nocturne, *d'Éry*.

Mr. Hanforth, Sheffield Parish Church—Allegro con spirito (from an Organ concerto), *Arne*.

Mr. Chastey Hector, Parish Church, Brighton—Fantasia and Fugue in E minor, *W. T. Best*.

Herr Kurt Gorn, Garnisonkirche, Berlin—Chaconne and Tripelfuge, Op. 73, *Karg-Elert*.

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ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. William J. Comley, organist and choirmaster of St. Margaret's (the Parish Church), King's Lynn.
 Mr. Alexander Hendry, organist and choirmaster, West Church of St. Nicholas, Aberdeen.
 Mr. Leonard Salisbury, choirmaster of St. Michael and All Angels, Stoke Newington Common.
 Mr. Oswald Sneaude-Carling, organist of St. James's Church, Bermondsey.
 Mr. John Stubbs, organist and choirmaster, Adlington Parish Church.

Reviews.

Forty years of song. By Emma Albani.

[Mills & Boon, Ltd.]

The termination of Madame Albani's long and honourable career has been fittingly marked by the occurrence of a great benefit concert at the Albert Hall and by the issue of this book. 'Forty years of song' is the record of continuous brilliant success in almost every country of the world where music obtains a hearing. It teaches some useful lessons. The aspirant to vocal fame should note that although the great gifts of Miss Emma Lajeunesse, as Madame Albani was christened, were recognised and appreciated from her early youth, she nevertheless did not shrink from a long and assiduous course of study. The second lesson which emerges frequently from Madame Albani's account of her travels and acquaintances, is that of charity and kindness towards artistic rivals. It cannot be said that Madame Albani extracts from her career much that is of historical or general interest; her reminiscences have a tendency to descend towards 'small talk.' But they occasionally introduce a good story and an instructive little side-light on affairs. She dwells with pardonable fondness upon her extensive acquaintance with royalty, extending from Queen Victoria to the King of the Sandwich Islands. The great honours and the great triumphs of her life are, however, described with exemplary modest directness and often ingenuousness of diction. As a book-compiler Madame Albani is unfortunate in having no misfortunes or vicissitudes to describe as a contrast to her successes. She stepped immediately into her place in the firmament and never came behind a cloud. The volume is illustrated by portraits of the author and her distinguished acquaintances, and some facsimile autographs.

O hearken Thou. Anthem composed by Edward Elgar.

The Te Deum and Jubilate. Set to music for men's voices in the key of E major. By Charles Macpherson.

Communion Service for Men's Voices. Set to music in the key of F. By R. W. Robson.

Hail! Festal Day (Salve! Festa Dies!). Composed by the Rev. James Baden Powell.

[Novello & Co., Ltd.]

Sir Edward Elgar's Offertorium was a very important feature at the Coronation Service in June last and, by the addition of a second verse, the work is most suitable as an anthem for general use. Any difficulties in the vocal parts soon disappear, while the accompaniment may be made exceedingly effective by a cultured organist upon an instrument of ordinary resources.

Mr. Macpherson's music is always original, and distinguished by strong rhythmic device, while his unerring instinct in the matters of harmonic progression and treatment of his organ part invest whatever he does with unusual interest. He rightly employs three voices in this setting, thereby gaining a more accurate balance than could be obtained by dividing the tenors. Music for men's voices, when intended for church or cathedral settings, is always difficult to write; but Mr. Macpherson has most successfully striven for variety, and we doubt not that, given a competent choir and organist, his service will prove most effective.

Mr. Robson's service should be useful for its straightforward character and interesting organ part, and also for the reason that few settings of the service have yet been written. We prefer three to four voices, in view of the fact that in most

cathedrals the number of voices is limited, necessitating the division of the tenors of both sides of the choir. Larger compass for each of the three parts is also secured, ensuring greater interest for the singers, which is no small matter.

The old English Processional Proses for the Feasts of Easter, Ascension, Whitsun, and Dedication, also for 'Corpus Christi,' and a new Prose for Christmas, with 'Lift High the Cross' (to melodies of the Dedication 'Salve'), form the contents of Mr. Baden Powell's volume. His music to 'Hail, Festal Day' has been in constant use for very many years, and the additions now published will no doubt become as widely popular. In view of the approaching Festival of Christmas, the processional music to the fine words written by the Rev. Arthur J. Morris will be very welcome.

Come, winds of God. Unaccompanied hymn. Composed by M. L. Wostenholme.

[E. Donajowski.]

The words of this hymn are by the Rev. Henry Burton, and their undoubted beauty has inspired the composer in his setting of them to an unusual degree. The part-writing is excellent, and we only regret the occasional high note in the alto part, which might give trouble to falsetto voices. With this difficulty overcome, the hymn (or anthem, as we should prefer to call it), should command the attention of many choirs.

Theorie der pneumatischen Orgel-Traktur und die Stellung des Spieltisches (Theory of the pneumatic organ action and the position of the Console). By J. Biehle.

[Breitkopf & Härtel.]

It is not often that church acoustics are made the subject of scientific research. We all know what deplorable results in the building of churches and the construction of organs are caused by the want of a thorough mastery of this all-important but also much neglected subject. All the more credit is due to the author of the above pamphlet for having made church acoustics the subject of a life-long study, to which he has devoted much time, labour and industry, the results of which he has made known in several German publications. His name, moreover, is not quite unknown in England, since at the recent International Congress of Musicians in London, he delivered an address on the Theory of Church Architecture, which was received with general approval.

In the above quoted pamphlet of some forty pages he deals with the question from the standpoint of the organ builder and organ player. He maintains that the introduction of pneumatic action in the construction of modern organs has a perfectly new bearing on tone-production and tone transmission greatly differing from the old system. We fully agree with the author, and have no doubt that the results of his scientific research will be of the utmost value to all concerned. We only regret that the German pamphlet is not published in English as well, and so ensure it a wider circulation.

The pianoforte works reviewed in our last issue, p. 656, are published by Messrs. Elkin.

BOOKS RECEIVED.

How to acquire ease of voice-production. By Charles Tree. Pp. 61. Price 3s. 6d. (London: Joseph Williams. New York: The Boston Music Co.)

Pianoforte playing. By Charles F. Reddie. Pp. xi. + 113. Price 3s. (London: Joseph Williams.)

Constructive harmony; together with a book on Form. By T. H. Yorke Trotter. Part I., Diatonic harmony and elementary construction. Pp. 86. Price 2s. (London: Bosworth & Co.)

Ear-training and sight-singing gradus. (The Rhythmic method.) Grade I. By T. H. Yorke Trotter. With exercises for use with the 'Rhythmic gradus' and 'Constructive harmony' by the same author. Pp. 11. Price 9d. (London: Bosworth & Co.)

Two hundred opera plots. By Gladys Davidson. With sixteen illustrations. Two volumes. Pp. xx. + 451. Price each volume, 3s. 6d. (London: T. Werner Laurie.)

Correspondence.

CHIME TUNES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I was most interested in Mr. Kidson's identification of the two chime tunes of Wellingborough, but I am somewhat perplexed at his statement that the air of 'How imperfect is expression' is 'French.' In a copy of the song published by E. Rhauns, of Dublin, circa 1778, C. Dibdin is given as the composer. In another copy now lying before me, published by James Aird in 1780 (or earlier), the imprint states 'composed by C. Dibdin.' Mrs. Abingdon sang it at Drury Lane on December 13, 1771.

Again, as to the tune known by a number of titles, I find it in an Irish tune-book of circa 1780, and I also have a note that it was introduced into the 'Haunted Tower' by Storace in 1789. It is printed as 'Haunted Tower' by Wilson, in 1816.

Yours faithfully,

W. H. GRATTAN FLOOD.

Enniscorthy, October 11, 1911.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Please allow me to express my thanks to Mr. Kidson for his most interesting reply to my inquiries. The dates he assigns to the tunes have greatly interested me. On looking through information obtained from the Churchwardens' Accounts I am inclined to think that the tunes were put on the chime barrel in 1714, when Harvey Sparke and Samuel Knight—churchwardens—expended the sum of £16 6s. 1½d. in 'repairing the chimes to go at the hours of 3, 6, 9 and 12, and each time to go eight times about the cylinder.' The work was probably done by Aires of Kettering as, three years later,—1717—he was paid 'for repairing the chimes £12.' After this no payments other than small amounts for the repair of the chimes are recorded until 1868, when the bells were re-hung and the old chimes put in order by Harris. The cost of a new chime barrel or the alteration of tunes on an existing barrel would be something considerable, and it is extremely unlikely that such an amount would be omitted in the Churchwardens' Accounts. This evidence seems to show that the tunes are considerably older than the dates suggested by Mr. Kidson, for if they were put on the chime barrel in 1714 they must have been in existence and popular some time before that date.

Faithfully yours,

WILLIAM WOODING STARMER.

Warwick Park, Tunbridge Wells.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—It may be worth noting that the tune given in the *Musical Times* for October as a Chime Tune, under the name 'Henrietta,' was used by Storace in the Finale of 'The Haunted Tower' (November, 1789). It is there described as 'From "Vive les Fillettes,"' and is set to words beginning

'The banish'd Ills of heretofore

At happy distance viewing.'

Yours faithfully,

G. E. P. ARKWRIGHT.

SCIENCE AND SINGING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—During last year there was considerable correspondence in various journals as to the correctness of the revolutionary theories contained in my book, 'Science and singing,' concerning the art of voice-production. The critic of the *Musical Times* was not the only person who condemned the work—neither, indeed, would he have been alone had he given it the utmost praise.

In the course of my studies I have lately come across a book published in the same year as my own, entitled 'A system of operative surgery,*' in which the following passage occurs:

'The condition of the patient after Thyrotomy. The voice results are often surprisingly good, even when

free excision of soft parts including one or both of the vocal cords has been required. In from forty to sixty per cent. of cases that are cured, the voice is practically normal, though rough and reduced in volume and range.'

Surely we have here an extraordinary although unconscious endorsement of the system of sinus tone-production. If the eyes of a man be taken out can he see? If his ears be removed can he hear? Yet we have it on the highest authority that when the vocal cords—which are supposed to produce sound—are taken away, the patient can still sing and speak; the voice remains 'practically normal.' With respect to those who suffer a material loss of voice, there is but little doubt that a cure could be effected by training on 'Science and singing' principles. It would be difficult to conceive any more severe test of my work than the operations of Thyrotomy. Even the vocal limitations which follow, are in entire accordance with my much thrashed and much praised book.

Yours very truly,

ERNEST GEO. WHITE.

Bechstein Studios,

Wigmore Street, W.

October, 1911.

DATE OF THOMAS BRITTIN'S BIRTH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I believe at last I have discovered the month and year of Thomas Brittin's birth (friend of Handel).

By reference to the *Musical Times*, August, 1906, p. 539, you will see that I am interested in this subject. I got permission then to search the Higham Ferrers Church Registers, but failed to find the name. By permission of our Rector, I have been searching for other names in Rushden Registers, and this morning I came across the following in our oldest Register:

Anno Dom. 1643. Anno Regni Charoli
Decimo Nonæ[?]

THOMAS, the son of JOHN BRITTIN was
baptized in the yere above written.

I believe this is the Thomas, especially as Coles, who wrote a short 'History of Higham and Rushden,' failed to find Britton's name in the Higham Registers. Rushden joins Higham Ferrers.

The writing on the parchment is very faded, and I failed to make out day of month, but the rest was clear enough to read,

I shall be glad to know your opinion.

At another search in the Registers I found the following:

Anno Dom. 1643. Anno Regni Charoli. Decimo
Nona.

Item the xiiijth day of Aprill. John Brittine and
Cozam [?] Ellyat weare married in Anno p dict.

This marriage was in the same year as Thomas's birth, only after (in 'Aprill'), and the birth in January; so this John would not be Thomas's father.

I found the following amongst the list of Burials: Anno Dom: 1743. Thomas Brittain June 7th 22d, just a hundred years after Thomas's birth; so not the same Thomas, I think.

In 1643 Frederick Schloer was Rector of Rushden, Northants. I looked into the lists of marriages and burials to see if I could find Thomas's name, but failed; only the 1743.

Notice the three ways of spelling: Brittin, Brittine, and Brittain.

If it proves nothing else, it shows that people of the name of Brittin were living in Rushden for a hundred years.

In 1643 Rushden was but a small village adjoining Higham, the latter place being far more important then, with a busy market, &c. Rushden has now 14,000 inhabitants; in 1643 perhaps 500 people.

Yours faithfully,

JOSEPH ENOS SMITH.

* Edited by F. Burghardt; published by H. T. Frowde.

IS AN ORGANIST TOO OLD AT FORTY?

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I am very pleased to find that in the *October Musical Times*, p. 655, appears such an excellent article upon the above topic. It is very evident you have taken great interest in the correspondence which has been going on in the *Musical News* since July 15, and I am glad to find that you think an organist is *not* too old at forty, and that you hope his claims will be more equally considered with those of the younger men than they are at present by the gentlemen who have the power of election to office.

I am, Dear Sir,

Yours very respectfully,

W. M. WAIT.

56, Clapton Common, N.E.,

October 5, 1911.

Obituary.

We regret to record the following deaths:

M. CHARLES MALHERBE, who passed away on October 6 at Corneilles (Eure) after a long illness. He was born on April 21, 1853; his musical education was the work of M. Wormser and M. Massenet. Though he composed a good deal he was more widely known as a writer on musical aesthetics and history. In 1896 he became connected with the library of the Grand Opéra, and succeeded M. Nutter as head of this department. He was president of the French section of the International Musical Society, and with Herr Felix von Weingartner edited the complete works of Hector Berlioz. He was said to possess the finest private collection of musical autographs in the world.

MR. WALTER J. KIDNER, of Bristol, on October 20. He was born at Weston-super-Mare in July, 1851. After a short business career, which terminated in 1875, he became a professional musician, and on the death of his friend Alfred Stone, in 1878, became secretary and manager of the Bristol Musical Festival. This post he held with conspicuous success for over thirty years. During this period he was actively engaged as the teacher of singing-classes and choirs, and in particular as conductor of the Bristol Gleemen, a Society which he founded in 1886. An account of his career was given, with a portrait, in the *Musical Times* for February, 1908.

MR. JAMES LEWIS, after a prolonged illness, at his residence at Bournemouth, on September 17. Mr. Lewis, who was seventy-six years of age, was probably the most distinguished amateur musician in Bournemouth. For a considerable period he wrote the analytical notes for the Symphony Concerts' programmes, and he also supplied the musical criticisms for the now defunct *Bournemouth Observer*.

MR. THOMAS OLDROYD, on October 17, for over thirty years the principal tenor at Rochester Cathedral. He was a member of the Coronation choirs of King Edward VII. and King George V.

THE COMING SEASON.

The following list is supplementary to that given in our last issue:

ORCHESTRAL CONCERTS.

Royal Albert Hall Sunday Concerts.—The New Symphony Orchestra, under Mr. Lanlon Ronald, has been engaged to give concerts on Sunday afternoons from October 1 to April 28, with the exceptions of December 24 and April 7.

The London Symphony Orchestra.—This organization opened its season on October 23. The conductors and dates of the thirteen symphony concerts of the season are as follows:—Sir Edward Elgar: October 23, November 6, November 20, December 4, January 29, February 12. M. Wassili Safonoff: January 15. Herr Mengelberg: February 26. Herr Fritz Steinbach: March 18. Herr Arthur Nikisch: May 20, June 3, June 10. M. Gustave Doret: June 17.

CHORAL CONCERTS.

Crystal Palace Orchestral Society and Crystal Palace Choir (conductor, Mr. W. W. Hedgcock)—Merrie England; A tale of Old Japan (Coleridge-Taylor); King Alfred the Great (Hurlstone).

Edmonton (All Saints') Choral Society (conductor, Mr. B. J. Hales)—The Banner of St. George; The wreck of the Hesperus (MacCunn); Songs of the Fleet (Stanford); Elijah, or The Golden Legend.

Finchley Musical Society (conductor, Mr. H. J. Baggs)—Elijah; Caractacus; The Black Knight; Bon-bon Suite.

Fulham and District Choral Society (conductor, Mr. George Wilby)—Merrie England; Hiawatha, Part I.; The Golden Legend.

Ilford Orchestral and Choral Society (conductor, Mr. H. A. Donald)—Messiah; Oratorio selection; The Creation.

Loughton Choral Society (conductor, Mr. Henry Riding)—St. Paul; Bethlehem (Mauder).

Mansfield House, Canning Town, Choral Society (conductor, Mr. E. Coward)—Magna Charta (Dr. Coward); The May Queen.

Richmond Philharmonic Society (conductor, Mr. Charles E. Jolley)—I wrestle and pray, and Sleepers, wake (Bach); The lay of the last minstrel (MacCunn); Psalm xci. (Meyerbeer); Song of Miriam.

St. James's Prize Glee Party, Wood Green (conductor, Mr. J. S. Marshall)—The Rose Maiden (Cowen); John Gilpin (Cowen); Part-songs.

Twickenham Philharmonic Society (conductor, Mr. Arthur Cowen)—St. Paul; Hymn of Praise; The Martyr of Antioch; The Messiah.

University of London Musical Society (conductor, Mr. Richard H. Walthew)—Ave verum (Mozart); Requiem (Mozart); Sacred Dialogue (Becker); Antigone (Mendelssohn); Phœdrius Crohoore (Stanford).

West Norwood Choral and Orchestral Society (conductor, Mr. Percy S. Bright)—Bon-bon Suite; Ode on St. Cecilia's Day (Parry).

Woodside Park Musical Society (conductor, Mr. George Hooper)—The Ancient Mariner (Barnett); The Swan and the Skylark (Goring Thomas); The Revenge; Acis and Galatea.

FIRST MUSICAL FESTIVAL OF THE BRITISH EMPIRE.

Musical festivals are familiar features of musical life in this country. But however important they are as artistic events, their main appeal is local. The year 1911, however, has witnessed a festival of another type.

For the first time a series of musical gatherings wherein England, Canada, Australia, New Zealand, Tasmania, and South Africa combined have provided a musical festival of the British Empire. This has been brought about by concentrated effort and the amalgamation finally of our Overseas choral and orchestral Societies in conjunction with two hundred members of Dr. Henry Coward's Sheffield Choir. The British singers were called into requisition by Dr. Charles Harriss to take part in the culminating effort of a world movement which had gradually been pieced together during a period of ten years, eventually to wing its flight all over the Empire. This far-reaching scheme of 1911 originated in Canada in 1901. Two years later Sir Alexander Mackenzie conducted the 'first lap.' The Principal of the Royal Academy of Music was ably supported at that time by the conductors of the Dominion and their choral Societies in a five weeks' series of festivals from Halifax to Victoria, a full account of which appeared in the columns of the *Musical Times*. Living composers of England gave support to the movement when in 1906 Elgar, Parry, Cowen, Stanford and Mackenzie joined forces with Canada in a Festival performance in London, made memorable by the gracious patronage and presence of His late Majesty King Edward VII. Further evidence of the growing movement is found in the visit of Sir Frederick Bridge to Canada in 1907, and in the invitation sent to Dr. Harriss in Canada to

conduct in South Africa at the Municipal Musical Festival under Dr. Barrow Dowling's direction, thus forging still another link in the chain of events. Then the test was made in 1908 of taking to Canada 200 of the Sheffield Choir before daring to venture upon the greater enterprise for 1911. All having gone well, 1909-10 saw Dr. Harriss the founder of the movement in Australasia and, once more, in South Africa, where the splendid co-operation and willing assistance of all sections of the musical profession effectually forged a music-chain of Empire, to the Festivals of which His Majesty the King graciously gave his patronage. Sailing from England for Canada, March 17, 1911, the party numbered 217 people, including the Sheffield Choir, principals, and Dr. Coward. The artists assisting were Miss Jennie Taggart, Miss Maud Wilby, Lady Norah Noel (soprano), Miss Gertrude Lonsdale, Miss Alice Heeley (contralto), Mr. Henry Turnpenney, Mr. Wilfrid Virgo (tenor), Mr. Robert Charlesworth, Mr. Robert Chignell (bass), and Mr. Edward J. Hodgson, solo organist and choir accompanist. On the arrival of the *S.S. Victorian* at St. John, N.B., they were met by Dr. Harriss and his staff of assistants who, together with the travelling physician, Dr. Westroppe Macdougall, and visiting chorists from England, numbered 224 persons in all. From March 25 to May 19 festival concerts were given in the following cities:—(Canada), St. John, Montreal, Ottawa, Kingston, Peterborough, Toronto, St. Catherine's, Hamilton, Brantford, London, Stratford, Chatham; (United States), Rochester, Buffalo, Detroit, Cleveland, Columbus, Cincinnati, Indianapolis, Chicago, Milwaukee, Waterloo, St. Paul; (Canada), Winnipeg, Portage-la-Prairie, Brandon, Regina, Moose-Jaw, Saskatoon, Edmonton, Calgary, Vancouver, and Victoria. Epoch-making for Canada was the appearance in Toronto of Sir Edward Elgar, who journeyed across the Atlantic expressly to conduct performances of 'Gerontius' in that city, as also at Buffalo, Cincinnati, Indianapolis, Chicago, and St. Paul. Thanks to the liberality of Mr. H. C. Cox, an enthusiastic music-lover and noted financier, Canada now possesses in the Toronto Symphony Orchestra a permanent body of sixty-five excellent instrumentalists, admirably conducted by Mr. Frank Welsman. Their work at these festivals called for warm praise. The concerts here brought forth meritorious compositions by Dr. Broome, Dr. Ham, and Dr. Vogt, each conducting his own work. Sir Edward Elgar's fame and personality as conductor, added to the widespread interest manifest in the master's 'Dream of Gerontius,' made record houses everywhere, while his kindly co-operation set a hall-mark on the scheme itself.

The hospitality of the Canadian people was abundantly shown to the visiting British chorists as they sang their song through the prosperous cities of the Dominion, and doubtless as they wended their way along the picturesque shores of Nova Scotia, New Brunswick and Quebec, through the cultured farm and fruit lands of Ontario, through the seemingly endless bread fields of Manitoba, Saskatchewan and Alberta, thence through the glories of the Rocky Mountains and swiftly flowing Fraser River leading them into the fertile soil of semi-tropical British Columbia full and rich in all manner of good, the hearts surely of all must have rejoiced at the wonders they had seen in beholding for the first time a portion of their inheritance, which already has become one of the great countries of the world.

(To be continued.)

THE WAGNER FESTIVAL AT MUNICH.

JULY 31—SEPTEMBER 9, 1911.

This year's 'Festspiele' in Munich consisted of three productions of the entire 'Ring of the Nibelungen,' together with as many performances of 'Tristan and Isolde' and the 'Meistersinger.' A word should first be said concerning the Prinz-Regenten Theatre, which is built on a model of the Bayreuth Opera House. The orchestra, half of which is under the stage itself, is roofed in, and has only an opening facing the stage; this has the double advantage of throwing the full sound of the orchestra to where the singers themselves are standing, and of subduing the sound of over a hundred instruments to the softness necessary for musical accompaniment. The scenery, little as some may value it,

deserves consideration, for Wagner's stage instructions are exacting in the extreme. The stage-managers this year tried almost for the first time the somewhat new 'round-horizon' scenery, as it is called. It dispenses with the 'wings' of former times, and adds much to the vividness of landscape and sky effects.

With such a number and variety of first-class singers, it is impossible to single out one or two as the 'star' performers. In Munich there are no 'stars' for the very reason that they are all—or very nearly all—'stars.' The incongruity of hearing for instance an excellent Isolde, singing with an execrable Tristan—a feature which is, unfortunately, sometimes found on the English stage—is altogether unknown at the Prinz-Regenten Theatre. They do not shrink from giving the very best of singers a minor 'rôle' if in their opinion he is best suited for that particular part. Nor is any rôle confined to one singer alone. In the first production of 'Tristan,' we found the Hamburg tenor, Urlus, singing excellently in the title-part, in which he showed great feeling and expression. In the two subsequent productions, however, of the same opera the Dresden singer, von Bary, failed to come up to expectations. His voice is insufficient both in strength and quality. He was, in fact, the one disappointment of this year's Festival.

Amongst other 'guests'—as the singers from other towns are here called—Edyth Walker made a very good impression as Isolde, and a moderately good one as Brunnhilde.

Frau Weidt, from Vienna, was a more pleasing Isolde, possessing a subtle charm in her acting, and giving the part a more natural character. Cahier, also from Vienna, was Brangäne, and she has almost as much tenderness in her voice as Weidt.

The chief feature in the performances of the 'Meistersinger' was that, for all the characters except one, only Munich singers were chosen. From the very beginning they showed that they were capable of entering the lists with any company of singers in Germany; and even the little which they lacked so far as individual singing was concerned, they made up for amply in ensemble. Feinhals was the genial and cheery Hans Sachs, and was the outstanding figure of the whole Festival; his acting was simple and unaffected, whilst his voice seemed as it were to flow from his throat. Van Rooy was on one occasion heard in the same part, but with less success.

The productions of the 'Ring' extended over six days, one day elapsing between 'Walküre' and 'Siegfried,' and another between the latter and 'Götterdämmerung.' Feinhals appeared here in the very different character of Wotan and showed his versatility by assuming that noble and finally tragic part with acting that was almost godlike in itself.

Güntherbraun's Loge was excellent, and was acted with considerable humour; whilst Gillman and Bender as Fasolt and Fafner were as gruff as could be desired. Knote, who sang Siegfried (and also Walther in the 'Meistersinger'), is Munich's best tenor; and he shared these two rôles with Kraus, of Berlin. There was very little to choose between them; Knote, perhaps, excelling in the sentimental passages. Schumann-Heink appeared at her best this year in what we might call the 'stationary' parts of Erda, in 'Walküre,' and of one of the Norns in 'Götterdämmerung.' The Brunnhilde of Mottl-Fassbender was enthralling. Her voice was almost perfect in its purity and in the feeling expressed in it, and her acting full of spirit, always graceful and dignified. Sieglinde was impersonated by Morena, of Munich, who only brought out the full strength and magnitude of her voice in the second act of 'Walküre.' To add to this long list of singers, Zador of Berlin, as Alberich, sang and acted to perfection; whilst his fellow-Nibelung, Mimi, taken by Kuhn, was almost equally as good. The latter also gave an excellent study of David in the 'Meistersinger.' In this opera, the character of Beckmesser was taken by Geiss, a well-known comedy actor on the Munich stage.

It is impossible as yet to conjecture who amongst the four conductors of this year's Festival is destined to take the place of the late Felix Mottl. Dr. Richard Strauss, the celebrated composer, conducted amongst other works one excellent performance of 'Tristan and Isolde.' Fischer seemed to be a rather less exacting conductor than either Röhr or Lohse. The latter is now enjoying a deserved triumph in the Théâtre de la Monnaie.

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In the Prinz-Regenten Theatre, as in Bayreuth, the works of Wagner are given without cuts.

Comparisons are never desirable things. Yet it is usual—and perhaps pardonable—to contrast the performances in the two theatres with one another. In the Prinz-Regenten there is more uniformity; the singers are chosen rather for the chances of their combining well together than for any European or American popularity which they may enjoy. And it is not too bold to assert that in one year more, when Munich will have the right to perform 'Parsifal,' there will be little or nothing to choose between the two greatest homes of Wagnerian music in Germany.

MADAME ALBANI'S FAREWELL.

The wonderful faithfulness of the London public to their favourites, which takes no account of waning glory, was demonstrated at the Albert Hall on October 14, when Madame Albani made her last important public appearance. For over three hours the vast audience remained with practically undiminished numbers in order to hear every one of the songs she was prepared to offer. These included Handel's 'Ombra mai fu,' Chaminade's 'l'Été,' the Bach-Gounod 'Ave Maria,' Mendelssohn's 'Hear my prayer,' and Tosti's 'Good-bye.' Madame Albani has, perhaps, been unique among great singers in the esteem in which she has been held by her greatest fellow-artists. It was fitting, therefore, that in her last appearance she was supported by such a company of stars as Madame Adelina Patti, Madame Ada Crossley, Miss Muriel Foster, Mr. Gervase Elwes, Mr. Plunket Greene, and Sir Charles Santley, with Miss Adela Verne and Mr. Haydn Wood supplying pianoforte and violin solos, Mr. Henry Bird as accompanist, and the Smallwood-Metcalf Choir and the New Symphony Orchestra (under Mr. Landon Ronald), providing a choral and orchestral background. Tremendous enthusiasm was the key-note throughout, and multitudinous floral offerings were one form of its manifestation. A handsomely-stocked purse was another.

TRINITY COLLEGE OF MUSIC.

On September 27, Dr. J. Warriner lectured on 'Revolution and Evolution in teaching music.' A students' concert took place on October 16. Haydn's Trio in C (No. 26), played by Misses Edith K. Bird, Aileen Butler and Winifred Love, formed the principal feature.

The October number of the 'Academic Gazette,' the official organ of the College, contains an account of the last College dinner, particulars of a prize-competition for musical criticism, and over ninety pages devoted to the pass-lists of the various examinations conducted by the College.

ROYAL OPERA, COVENT GARDEN.

The autumn season of Ballet and Opera opened on October 16 with 'Giselle,' a Ballet by Adolph Adam that has not been given in London recently, and 'Sheherazade,' which became familiar to us during the past summer season. 'Giselle,' in the hands, or rather, the feet of Madame Karsavina and M. Nijinsky as the principals, was shown to be excellently planned with a view to dramatic effect. Tchernepin's 'Le pavillon d'Armide,' 'Le Carnaval' (on Schumann's music) and 'Sheherazade' were given on October 17. 'Les Sylphides,' on music by Chopin, was given on October 20. In each case M. Pierre Monteux conducted.

For the cycles of 'Der Ring des Nibelungen' the problem of finding a successor to Dr. Richter was met by the choice of Herr Franz Schalk, of Vienna. In 'Rheingold' and 'Die Walküre' his orchestral interpretation was full of emotional energy and excellent in executive finish. In every respect he can be said to have justified his position. The principal members of the cast were as follow:

Wotan ...	Herr van Rooy
Loge ...	Herr Hensel
Alberich ...	Herr Kiess
Mime ...	Herr Bechstein
Fricka ...	Madame Bengell
Erda ...	Miss Marion Beeley
Siegmond ...	Herr Hensel
Hunding ...	Herr Föns
Brünnhilde ...	Madame Rasche-Endorf
Sieglinde ...	Madame Borghild Langgaard

SIR EDWARD ELGAR AT TURIN.

The cause of British music on the Continent continues to make headway. One of the latest exemplifications of this progress was the invitation to Sir Edward Elgar from the influential committee managing the orchestral performances given in connection with the great Exhibition being held in Turin, to conduct two of the series of concerts. The president of the managing body is Signor Giuseppe Depanis, and Signor Marcello Capra is the secretary. The concerts took place on October 18 and 20, and were a signal success. Sir Edward describes the orchestra as one of the finest he has ever met: it was not that the tone was especially powerful, but all the playing was so beautiful and artistic. It consisted of a hundred and twenty-five performers, and included in its ranks the most distinguished professors in the city. They gave Sir Edward a most cordial reception, and showed the greatest desire to meet his wishes. Rehearsals were held twice a day—the first from one to three o'clock, and the second from nine to eleven o'clock. The performances were given on October 18 and 20, each time at half-past four in the afternoon. The attendance was large, and the audience very demonstrative. The programme of the two concerts was as follows:

Overture ..	'Euryanthe' ..	Weyer.
Symphony in G minor ..	..	Mozart.
Variations ..	..	Elgar.
March from 'Caractacus' ..	..	Elgar.
Introduction and Allegro for strings ..	..	Elgar.
Overture ..	'Ruy Blas' ..	Mendelssohn.
Larghetto, 2nd Symphony ..	..	Elgar.
Introduction to 'Gerontius' ..	..	Elgar.
Violin Concerto ..	..	Elgar.

Solo, M. Zacharewitsch.

The ordinary conductor of the band is Signor Toscanini. He and the band were thoroughly familiar with the Introduction and Allegro, they having continually played the work when on a tour. The Italian newspapers, so far as we have seen them, write very warmly about the English music.

THE FESTIVAL OF EMPIRE, CRYSTAL PALACE.

THE WELSH CHOIR.

One of the largest choirs—perhaps the largest—that have ever assembled, even at the Crystal Palace, occupied the Handel Orchestra on September 23. Its 5,800 voices were drawn from the choral societies of Wales, and represented, better than it has ever been represented before in any one body, the choral capacity of the Welsh people. No better choice of conductors could have been made than that of Mr. Harry Evans. He knows what kind of leading a large choir demands, and what personal inspiration Welsh choralists will respond to best, and he drew forth from his forces some of the most striking effects of execution and expression that have ever been heard at the Crystal Palace. The attack was instantaneous, and the tone, always of great beauty, was graded with perfect unity. The choruses sung were Mendelssohn's 'All men, all things' ('Lobgesang'), 'See what love' ('St. Paul'), 'Be not afraid' ('Elijah'), Elgar's 'It comes from the misty ages' ('Banner of St. George'), Handel's 'The King shall rejoice,' and the 'Hallelujah' chorus. Perhaps, however, the most appealing moments, especially to the great majority of the audience, were in the part-song arrangements (by Mr. Evans) of the Welsh folk-songs, 'Ar hyd y nos' and 'Harlech,' and the Welsh national anthem. The solo singers of the concert were Miss Dilys Jones, Mr. Ivor Foster, and Mr. Daniel Beddoe. The precision with which the choir was marshalled was a remarkable feat.

THE YORKSHIRE CHOIR.

The singing strength of Yorkshire was represented on October 14 by a choir of two thousand voices brought together under the baton of Mr. T. Tertius Noble. Gorgeous tone-power, great vitality of expression, and striking dynamic effects were naturally the features of the singing. They were displayed in Sullivan's 'Te Deum in D,' Walmisley's 'Not unto us,' Attwood's 'They that go down to the sea,' Wesley's 'Thou wilt keep him,' Handel's 'Let their celestial concerts,' Elgar's 'It comes from the misty ages,' Walford Davies's 'Hymn before action,' and Mr. Noble's 'Triumph song of York,' and smaller numbers. Dr. E. C. Bairstow provided solos and accompaniments at the organ, and Miss Mabel Dalby sang.

MADAME MELBA'S OPERA COMPANY IN AUSTRALIA.

(FROM AN OCCASIONAL CORRESPONDENT.)

Madame Melba's indomitable energy has carried her far beyond the utmost ambition of any prima-donna known to musical history and has caused her, the most famous soprano on the world's operatic stage to-day, to embark on the stormy waters of opera management. In conjunction with the theatrical firm of T. C. Williamson & Co., Ltd., she organized a complete operatic season in what must seem to many of your readers an outlying post of musical civilization, 16,000 miles away from London, and on the triumphant opening night (September 2) in Sydney, she had the satisfaction of announcing to her immense audience that she had realised the highest ambition of her life. People waited at the theatre doors from four o'clock in the morning till the management was forced to stop the rehearsal and admit them, at about two o'clock, to wait in the galleries until eight; and the whole performance of 'Traviata,' from the first enthusiastic welcome of Australia's great prima-donna to the end, was a signal triumph. The operas billed are 'Traviata,' 'Faust,' 'Samson and Delilah,' 'La Bohème' (already performed); also 'Lohengrin,' 'Romeo,' 'Otello,' 'Rigoletto,' 'Carmen,' 'Aida,' 'Madama Butterfly,' and 'La Tosca.' It will be time to send details of these performances and the performers in a later notice: suffice it to chronicle now that in spite of the enormous initial difficulties the scheme has been enthusiastically supported and most auspiciously inaugurated. A very fine chorus was prepared for the arrival of the principals by Signor Sacerdote, and a thoroughly capable orchestra has responded well to the skilful direction of Signor Angelini.

London Concerts.

THE PROMENADE CONCERTS.

Although other Promenade seasons have been more brilliant and more interesting to the expert, the season which came to an end on October 21 was thoroughly satisfactory in its general artistic results. Monday (Wagner), Friday (Classical), and Saturday (Popular) nights were emphatically its mainstay. The earnestness of Wagnerites and Beethovenites and the wider leisure of Saturday evening brought crowded audiences almost without fail. Tuesday, Wednesday and Thursday presented a problem that did not solve itself so conveniently. The programmes were excellent enough, but the attendances were as a rule thinner, although the characteristic keenness of attention and ready enthusiasm of Promenade audiences were undiminished. It was on these nights that the novelties were presented. The composers might wistfully regard the many empty seats to which their works were played, but there was abundant satisfaction in the knowledge that the remainder contained the most sympathetic audience that London could provide. Towards the end of the season, however, the attendances on the 'off' nights seemed to improve.

The first novelty that comes under review this month is Mr. Raymond Roze's symphonic poem 'Antony and Cleopatra,' played on September 21. It is thoughtfully constructed, and its various moods are well contrasted and appropriate. The composer has, however, some difficulty in escaping the direct influence of his models, and in some of the most pleasant moments—and there were many—one was conscious of some other source of inspiration than the story of Antony and Cleopatra.

A Fantasia in B minor for pianoforte and orchestra by M. Louis Aubert, was played on September 27 with Mrs. Norman O'Neill as a highly capable soloist. It showed more technical capability and fluency on the part of the composer than inspiration. A pleasant moment was provided on October 3 by the first performance of Mr. Cyril Rootham's tone-poem 'A passer-by,' on Robert Bridges's poem.

M. Georges Enesco, whose 'Roumanian Rhapsody' was well received early in the season, was further represented on October 5 by an Orchestral Suite. When relying on his own imagination for his thematic manner the composer has in the present case been less successful. The first movement, consisting almost entirely of unison for strings, was more of

a striving for originality than a happy effect. The same striving was better directed in the later movements, but the music was seldom of a character to make a deep appeal.

A very different type of work, namely, Mr. Eric Coates's 'Miniature Suite' for orchestra, was performed for the first time on October 17. Mr. Coates had previously shown a leaning towards the light and delicate and 'popular,' but he has never indulged it more decisively and effectively than in this work. The ideas and scoring were full of charm, although originality was precluded by the adoption of an idiom that has been exhausted by Johann Strauss and Edward German. As restaurant and theatre entr'acte music, Mr. Coates's Suite is equal to the best.

A cycle of female-voice part-songs by Schumann, arranged as a Suite with orchestral accompaniment by Hans Pfitzner, was performed on October 18 by the Alexandra Quartet, and made a charming effect.

An orchestral Suite by Mahler, based on Bach's second Overture in B minor and third Suite in D minor, was produced on October 20. On the following evening the season terminated amidst a blaze of popular enthusiasm.

QUEEN'S HALL SYMPHONY CONCERTS.

The opening Symphony Concert of the season, which took place on October 21, was largely a repetition of the Strauss Concert which formed so interesting a feature of the London Musical Festival of last summer. On that occasion the Orchestra surprised even its keenest admirers by the splendour of its performance of 'Also sprach Zarathustra,' and on October 21 they again lavished their highly-organized skill and emotional power upon the work, which has seldom sounded so inspired and conclusive in its musical expression. Sir Henry Wood's masterly conducting showed at every point a remarkably thorough acquaintance with the score. He also secured much finesse and exceptional lucidity in a performance of the 'Dance of the Seven Veils' from 'Salome.' Madame Aino Ackté again sang the closing scene from the same opera with all her native intensity. She also introduced to London Sibelius's 'Herbstabend,' an 'atmospheric' song of great freedom of design and expression, which nevertheless owed most of the effect it made to Madame Ackté's interpretation. The programme opened with Berlioz's 'Queen Mab' scherzo.

LONDON SYMPHONY ORCHESTRA.

The season of symphony concerts given by this Orchestra started well in every way. The programme on the opening night, October 23, was as follows:

Overture, 'Die Meistersinger' ..	Wagner.
Violin Concerto ..	Elgar.
Herr Fritz Kreisler.	
Symphony No. 3, in F (Op. 90) ..	Brahms.
Symphonic Poem, 'Die Ideale' ..	Liszt.

Sir Edward Elgar achieved a brilliant success in his first trial as conductor-in-chief of the series. His interpretation of the Overture was particularly telling in some of its rhythmic effects and climaxes. The performance of the Symphony covered all the wide range of expression demanded by the music, and that of 'Die Ideale' was full of nervous energy. Herr Kreisler gave his familiar interpretation of the Concerto without improving upon it, and both he and the composer were applauded with great enthusiasm by a large audience.

Although the larger events of the present Autumn season—cycles of 'The Ring' at Covent Garden, Mr. Hammerstein's operatic venture, and the enterprising programmes arranged for our leading orchestras—promise to be of exceptional interest and importance, there is a decided diminution of energy in smaller concert-giving. Recitalists as a whole received a rude shock from the financial failure of their efforts during the Coronation summer and are presumably shy of risking a repetition of it. A period of inactivity and consideration in this branch of concert work will be an excellent thing if it leads to a drastic change in the matter of prices.

The opening event of the season, however, was a recital, and one of supreme merit, for it was given by MM. Kreisler and Harold Bauer. The association of these great artists in Beethoven's 'Kreutzer' Sonata recalled the occasions when,

(Continued on page 735.)

Three Christmas Carols.

(OLD FRENCH.)

ARRANGED FOR FOUR VOICES BY
EDMUND SEDDING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

No. 1.

A Day, a Day of Glory.

The Melody as sung in the Cathedral of Notre Dame, Chartres. The English words written expressly by the Rev. J. M. NEALE, D.D.

Joyfully.

1. A Day, a Day of Glo - ry! A Day that ends our woe! A Day that tells of
Tri - umph A - gainst the vanquish'd foe! Yield Sum - mer's brightest sun - rise, To
this De - cem - ber morn : * Lift up your gates, ye Prin - ces, And let the Child be born!

2 With *Gloria in Excelsis*
Archangels tell their mirth :
With *Kyrie Eleison*
Men answer upon earth :
And Angels swell the triumph,
And mortals sound the horn,
† Lift up your gates, ye Princes,
And let the Child be born !

3 He comes, His Throne the manger
He comes, His Shrine the stall ;
The ox and ass His Courtiers,
Who made and governs all :
The "House of Bread" His Birth-place,
The Prince of Wine and Corn :
Lift up your gates, ye Princes,
And let the Child be born !

4 Then bar the gates, that henceforth
None thus may passage win,
Because the Prince of Israel
Alone hath entered in :—
The earth, the sky, the ocean,
His glorious way adorn :
Lift up your gates, ye Princes,
And let the Child be born !

* In allusion to the old reading of Psalm xxiv. 7.


No. 2.

Masters in this Hall.

Andante.



1. Mas - ters in this Hall, . . Hear ye news to - day . . .



Brought from o - ver sea, . . And ev - er I you pray,

CHORUS.



f Now - ell! Now - ell! Now - ell! Now - ell sing we clear! Hol - pen

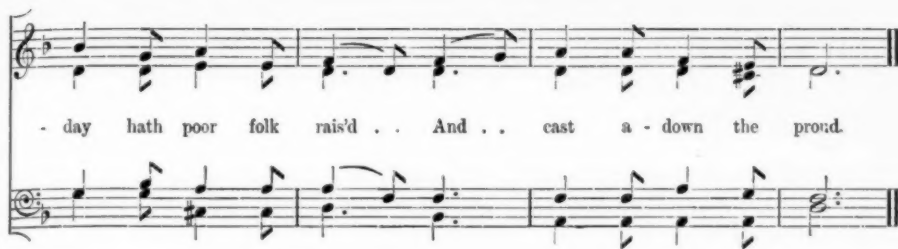


are all folk on earth, . . Born . . is God's Son so dear:



f Now - ell! Now - ell! Now - ell! Now - ell sing we loud! God to -

MASTERS IN THIS HALL



2 Going o'er the hills,
Through the milk-white snow,
Heard I ewes bleat
While the wind did blow.
Chorus.—Nowell, &c.

3 Shepherds many an one
Sat among the sheep,
No man spake more word
Than they had been asleep,
Chorus.—Nowell, &c.

4 Quoth I, "Fellows mine,
Why this guise sit ye?
Making but dull cheer,
Shepherds though ye be?"
Chorus.—Nowell, &c.

5 "Shepherds should of right
Leap and dance and sing,
Thus to see ye sit,
Is a right strange thing."
Chorus.—Nowell, &c.

6 Quoth these fellows then,
"Tō Bethlem Town we go,
To see a Mighty Lord
Lie in manger low."
Chorus.—Nowell, &c.

7 "How name ye this Lord,
Shepherds?" then said I,
"Very God," they said,
"Come from Heaven high."
Chorus.—Nowell, &c.

8 Then to Bethlem Town
We went two and two,
And in a sorry place
Heard the oxen low.
Chorus.—Nowell, &c.

9 Therein did we see
A sweet and goodly May
And a fair old man,
Upon the straw She lay.
Chorus.—Nowell, &c.

10 And a little Child
On Her arm had She,
"Wot ye Who This is?"
Said the hinds to me.
Chorus.—Nowell, &c.

11 Ox and ass Him know,
Kneeling on their knee,
Wondrous joy had I
This little Babe to see.
Chorus.—Nowell, &c.

12 This is Christ the Lord,
Masters be ye glad!
Christmass is come in,
And no folk should be sad.
Chorus.—Nowell, &c.

The English words written expressly by WILLIAM MORRIS, Esq., B.A.

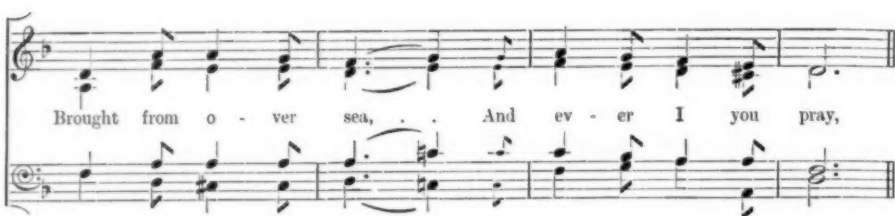
No. 2.

Masters in this Hall.

Andante.



I. Mas - ters in this Hall, . . . Hear ye news to - day . . .



Brought from o - ver sea, . . . And ev - er I you pray,

CHORUS.



f Now - ell! Now - ell! Now - ell! Now - ell sing we clear! Hol - pen



are all folk on earth, . . . Born . . . is God's Son so dear:



f Now - ell! Now - ell! Now - ell! Now - ell sing we loud! God to -

MASTERS IN THIS HALL.



2 Going o'er the hills,
Through the milk-white snow,
Heard I ewes bleat
While the wind did blow.
Chorus.—Nowell, &c.

3 Shepherds many an one
Sat among the sheep,
No man spake more word
Than they had been asleep.
Chorus.—Nowell, &c.

4 Quoth I, "Fellows mine,
Why this guise sit ye?
Making but dull cheer,
Shepherds though ye be?"
Chorus.—Nowell, &c.

5 "Shepherds should of right
Leap and dance and sing,
Thus to see ye sit,
Is a right strange thing."
Chorus.—Nowell, &c.

6 Quoth these fellows then,
"To Bethlem Town we go,
To see a Mighty Lord
Lie in manger low."
Chorus.—Nowell, &c.

7 "How name ye this Lord,
Shepherds?" then said I,
"Very God," they said,
"Come from Heaven high."
Chorus.—Nowell, &c.

8 Then to Bethlem Town
We went two and two,
And in a sorry place
Heard the oxen low.
Chorus.—Nowell, &c.

9 Therein did we see
A sweet and goodly May
And a fair old man,
Upon the straw She lay.
Chorus.—Nowell, &c.

10 And a little Child
On Her arm had She,
"Wot ye Who This is?"
Said the hinds to me.
Chorus.—Nowell, &c.

11 Ox and ass Him know,
Kneeling on their knee,
Wondrous joy had I
This little Babe to see.
Chorus.—Nowell, &c.

12 This is Christ the Lord,
Masters be ye glad!
Christmass is come in,
And no folk should be sad.
Chorus.—Nowell, &c.

The English words written expressly by WILLIAM MORRIS, Esq., B.A.

No. 3.

Ye who walk in Darkness.

Andante.

1. Ye who walk in dark - ness, Turn to greet the morn!

Lo! in Da - vid's Ci - ty, Christ the Lord is born! O

not with earth - ly trum - pets, . . Not with roll - ing drums; But

with the Song of An - gels, . . Christ the Sa - viour comes!

2.
Ye who sin and sorrow,
Lift your downcast eyes!
He who comes to save you,
In a manger lies!
For He will give you blessing,—
Bid your sorrow cease,
And light the darkened heavens,
With the bow of peace!

3.
O ye Kings and Princes!
Sheath the cruel sword!
Come to David's City,—
See your new-born Lord!
O learn of Him in meekness,
Learn of Him alone,
The glory of whose manger,
Pales your brightest throne!

4.
Come, ye heavy laden,
In His strength be blest!
Come, ye worn and weary,
He will give you rest!
O turn all ye who wander!
Greet the radiant morn!
For lo, in David's City,
Christ the Lord is born!

SHAPCOTT WESSLEY.

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LONDON CONCERTS—(Continued from page 730.)

some years ago, MM. Vsaye and Busoni were heard in the same work, and more recently MM. Vsaye and Pugno. It forcibly illustrated the extent to which conceptions of a work can differ while each is perfect in its way. Herr Kreisler as usual gave much of his attention to old violin music, and he performed for the first time an 'Esquisse Andalouse' by Morales. The recital took place at Queen's Hall on September 23.

Two of the most interesting chamber music concerts heard in recent years were given at the Queen's Hall on October 3 and 10, by Messrs. Harold Bauer, Kreisler and Casals. The programmes included Beethoven's great Trio in B flat major, Op. 97, and Trios by Schubert (in B flat), Schumann (D minor), Mendelssohn, Brahms and Tchaikovsky. The ensemble of the three artists, each of such eminence in his own sphere, reached at times a very high level, the most remarkable feature being a most attractive blend of delicacy and vitality. The execution in Beethoven was perhaps less distinguished, but it would have been difficult to imagine finer performances than those of the Trios by Schumann, Mendelssohn and Schubert. Their phrasing and eloquent expressiveness in the Tchaikovsky Variations were irresistible.

Madame Carreño exhibited her great attainments at Queen's Hall on October 4, in three Pianoforte sonatas—those of Chopin in B minor, Schumann in G minor, and MacDowell's surnamed the 'Celtic.' Such a programme was a somewhat limited field for a pianist who is at her best where bigness of style is wanted rather than romance, but her interpretations were admirable in their strength, expressiveness, and individuality.

Madame Antonietta Rudge-Miller showed an advance in style and ability in her pianoforte playing at Bechstein Hall, on October 5.

The Alexandra Palace Choral and Orchestral Society opened its season on October 7, with a splendid performance of 'Elijah,' under Mr. Allen Gill. The amount of original thought, coupled with broad expressiveness, shown in the treatment of this hackneyed work was a credit to all who took part. The principal soloists were Miss Carrie Tubbs, Miss Maud Wright, Mr. Ivor Walters, and Mr. Herbert Brown.

Herr Backhaus's pianoforte playing at Queen's Hall, on October 7, was as immaculate as usual. His programme included Beethoven's sonata, 'Les adieux, l'absence, et le retour.'

The Classical Concert Society opened its season at Bechstein Hall on October 11, with a concert in which wind-instrument playing provided the chief interest. Ludwig Thuille's Sextet for pianoforte, flute, oboe, clarinet, horn, and bassoon was an interesting revival. Beethoven's Septet for strings and wind was also played. Miss Ellie Ney gave pianoforte solos. At the second concert, on October 18, Mrs. Carl Derenburg and Miss Fanny Davies played pianoforte duets, and Misses Edith McCullagh and Helen Anderton sang vocal duets.

Miss Gwynne Kimpton's second season of Orchestral Concerts for the Young opened at Steinway Hall on October 14. The lecturer on this occasion was Dr. Borland, who spoke about Handel's oratorios, with special reference to the significance of the overtures. The orchestra, under Miss Kimpton, played the overture to 'Samson,' Miss Mathilde Verne played Mendelssohn's 'Rondo Brillante,' and Mr. Foxton Ferguson sang.

Miss Florence Taylor, the rising contralto, and Miss Grace Humphrey (pianist) gave a recital at Eolian Hall on October 18.

At the concert given by the Royal College of Music, on October 19, Quartets by Haydn (Op. 54, No. 1) and Beethoven (Op. 74) were played; Misses Dora Horner and Katherine Ryan and Mr. George Baker gave vocal solos.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society's season opened on October 13 with a miscellaneous concert, the chief attractions of which were Mischa Elman and Madame Carreño. The former had been several times in Belfast since his early appearance as an 'infant prodigy,' but the latter had never before visited the North of Ireland. It is needless to say that such a combination of talent drew a large audience, who may have heard as good, but never better, performers. Madame Jennie Norelli was the only singer engaged. The Society's choir sang 'Zadok the Priest (an echo of the recent Coronation), Elgar's lovely unaccompanied part-song, 'My love dwelt in a Northern land,' and Mendelssohn's 'O great is the depth.'

It is to be hoped that this Society may secure ample public support, but there is no good in disguising the fact that competition of various kinds has made its financial position—like that of many English societies—rather an anxious one.

BIRMINGHAM.

The first concert of the current musical season took place in the Town Hall on September 16, given by the Birmingham District Goods Clerical Benevolent Society in connection with the L. & N.W. Railway Goods department, in aid of their funds. The solo vocalists were Madame Aston, Madame Cecile Vicars, Mr. Jesse Hackett, and Mr. Lindon Wyatt, all of whom did well in their respective choice of popular songs. Variety was given to the concert by the introduction of a number of part-songs by the Curzon Male-Voice Choir, under Mr. A. Ernest Maw's able training and conductorship. Great progress was shown from their previous efforts both as regards tone-quality and gradation of light and shade; indeed German's fine part-song, 'O peaceful night,' received a very finished and telling reading. The accompanist was Mr. George Halliley.

The Annual Musical Festival organized by the Birmingham Sunday School Union opened at the Town Hall on September 23, under Mr. Thomas Facer's conductorship, and lasted five days. The choir numbered six hundred voices, drawn from the Sunday schools affiliated with the Union, and was heard in a number of patriotic songs, part-songs, scenes, &c. The test-piece chosen at the competition was Myles B. Foster's 'The Moon.' These annual choral exhibitions naturally tend to encourage the cultivation of mass singing, and are a source of pleasure not only to the executive but also to their friends and the general public.

On September 27, an Irish Concert was given in the New Temperance Hall under the immediate patronage of the Irish clergy and laity of the city and district. The programme was entirely made up of Irish music, and the artistic personnel too was Irish, namely, Miss Eva O'Connor, Miss Winifred Day, Mr. John Lunn (vocalists), and Miss Linda Sheen, a violinist from Tasmania. A well-patronised concert was given in the large Central Hall on September 30 by the united choirs of the Birmingham, Cannock, Oakengates, Stinchley, Walsall and Worcester Co-operative Societies, numbering three hundred mixed voices, conducted by Mr. Hollins and Mr. Leech. The various part-songs performed were characterized by a splendid ensemble and tone-colour.

The Birmingham Choral and Orchestral Association inaugurated their season's concerts at the Town Hall, on October 7, by giving a concert performance of Edward German's opera 'Merrie England,' its repetition being due to the great success achieved on two former occasions. The singing of the choir was bright and vivid, and the orchestra played with great care and effect. Mr. Joseph H. Adams conducted with tact and judgment, and every praise is due to the principals, who did their work in an admirable manner. The artists included Miss Lilian Coomber, Madame Margaret Milward, Madame Eunice Fowles, Miss Grace Page, Mr. Ernest Ludlow, Mr. Ernest Davies and Mr. Albert Knight.

Since the famous combination of artists comprising Dr. Joachim, Signor Piatti, and Miss Fanny Davies, no finer trio players have been heard in Birmingham than Messrs. Kreisler, Casals and Bauer, who gave an ideal chamber concert in the Town Hall on September 29. The programme consisted of Beethoven's Trio for pianoforte, violin,

and violoncello in B flat (Op. 97), Tchaikovsky's great Trio in A minor (Op. 50), and Mendelssohn's D minor Trio (Op. 49). The Town Hall, however, is not suited for a concert of that kind, and the tone of the strings was so delicate and sensitive that many passages could not be heard.

The first Harrison concert of the season drew a large audience to the Town Hall on October 9, the chief attraction being Madame Tetrassini, who had for her coadjutors Mr. Frank Webster, Mr. Robert Radford, Miss Flora Mann and Miss Lillian Berger (vocal duettists), Miss Edith Penville (flautist), Miss Mabel Moss (pianist). The Carl Rosa Opera Company gave a week's operatic season at the Prince of Wales Theatre, from October 9 to October 14, inclusive. The repertory consisted of 'Carmen,' 'Faust,' 'Cavalleria Rusticana,' 'Mignon,' 'Pagliacci,' 'Tannhäuser,' 'Queen of Sheba,' and 'Trovatore.' The company is admirably constituted, and the principals, among whom were a great many new artists not heard here previously, are exceptionally good.

The first of a series of eight orchestral concerts promoted by the Birmingham Philharmonic Society was held at the Town Hall on October 18, under Mr. Thomas Beecham's conductorship. The programme was varied, and included several works new to local audiences, notably Ethel Smyth's Overture 'The Wreckers' and Rimsky-Korsakoff's symphonic suite 'Antar.' A welcome item was Mozart's Symphony in D ('The Prague'). The orchestra responded well to the conductor's beat, and some splendid effects were realised. Miss Dorothy Silk was the vocalist.

The Birmingham Festival Choral Society inaugurated their season's concerts at the Town Hall on October 19 by an impressive performance of Bach's monumental B minor Mass, under Dr. Sinclair's able conductorship. The feature of the performance was the magnificent singing of the choir, especially in the 'Cum Sanctu Spiritu,' the 'Crucifixus' and 'Sanctus,' which could hardly have been surpassed in vocal technique, in expression or tone-power. The principals were Miss Gladys Honey, Miss Phyllis Lett, Mr. Alfred Heather and Mr. Hamilton Harris. Mr. C. W. Perkins was the organist.

BOURNEMOUTH.

The winter season has commenced under the happiest auspices, and there is every prospect of some highly successful concert giving. Year by year continued progress in the musical life of the town is shown, and it may truthfully be said that this pleasant seaside resort now stands unchallenged as the leading centre of musical thought in the extreme south of the Kingdom.

Orchestral music will, as of yore, find its principal outlet in the symphony and classical concerts, which are held in the Winter Garden's Pavilion on Thursdays and Mondays respectively from October until May. The symphony concerts are placed first, as they are of greater importance and more imposing proportions than the classical concerts. Mr. Dan Godfrey has arranged his programmes with his usual catholicity and seriousness of purpose, and the excellent Municipal Orchestra can be relied upon to provide performances at a high level of attainment.

The newly-formed Bournemouth Municipal Choral Society has issued its scheme for its introductory season. In order to place the Society on a firm basis the programmes have been drawn up on frankly popular lines, and will include Edward German's 'Merrie England,' Mendelssohn's 'Elijah,' Coleridge-Taylor's 'Hiawatha,' and an opera (not yet selected) by Sullivan or some other favourite composer. Dr. H. Holloway is the conductor of the Society.

The Poole and Parkstone Philharmonic Society will devote attention to Handel's 'Messiah,' and will consider the question, at a later time, of studying the compositions for the Dorset Choral Association's Festival. Mr. A. W. Russe, the Society's former conductor, having resigned his position, the duties will now be undertaken by Mr. A. E. Wilshire.

BRISTOL AND BATH.

On October 9, there was a concert of chamber music at the Victoria Rooms. Miss Fanny Davies (pianoforte) and Mr. Johan C. Hock (violoncello) played admirably the Sonata in G by J. S. Bach, and the Sonata in F (Op. 6) by Richard Strauss. The executants also gave pleasure in solos for their

instruments. At intervals Miss Hermine Scholten demonstrated her vocal ability in songs which were accompanied by Mrs. Hock.

There was a crowded audience at the Victoria Rooms on October 16, when Herr Kreisler gave a recital. The eminent violinist was heard to advantage in Mendelssohn's Concerto and interesting compositions of the 17th and 18th centuries. Miss Roma Tremaine sang at intervals, and her excellent delivery of some attractive lyrics afforded much gratification. Mr. Haddon Squire was the accompanist.

The Bristol Musical Festival Choir have commenced, under the direction of Mr. George Riseley, rehearsals for the Festival next October. The first work taken in hand was 'Caractacus' (Elgar). It is intended at the Festival to give a concert-performance of Wagner's 'Ring' in its entirety.

St. Luke's Choral Society, Bedminster (conductor Mr. Charles H. Bishop), are rehearsing Van Bree's 'St. Cecilia's day.'

On October 18 there was a choral festival, under the auspices of the Bristol Diocesan Choral Union, at the church of St. Matthias-on-the-Weir. The choirs taking part were those of All Saints, St. Nicholas and St. Leonard, St. Jude, St. Matthias, St. Augustine, and St. Philip and Jacob, numbering in all about 150 voices. Mr. W. E. Fowler (All Saints) was at the organ, and Mr. A. Worrall conducted.

The season's musical activities at the Pump Room, Bath, carried out under the enterprising direction of Mr. Frank Tapp, promise to be of exceptional interest. A series of special monthly evening concerts has been arranged, in addition to the usual afternoon symphony concerts; and there are four National symphony concerts,—French, Russian, German, and English. At the first of these, which took place on October 7, Mlle. Speranza Calo sang, and César Franck's Symphony was performed. The List Centenary was celebrated on October 19, with two concerts. In the afternoon, Miss Marie Novello played the B minor Sonata, and in the evening the 'Dante' symphony was performed.

DEVON AND CORNWALL.

THE THREE TOWNS.

By slow degrees the new season is getting under weigh, though as yet the promises are more numerous than actual performances. As intimated last month, there are several new ventures, some of which have now come before the public. To go back to last month for a moment, mention must be made of a pianoforte recital given on September 21 at Plymouth by Miss Hilda Smart, in which importance was given to MacDowell's 'A.D. MDCXX,' a charming 'Serenade d'Arlequin,' by Schutt, and an 'Etude Mignonne' by Percy Pitt. Miss Myrtle Ross was the vocalist.

The note of farewell has mingled with that of prediction, for on September 26 the band of the Leinster Regiment, which for several years has been stationed at Devonport and has added something to the life of that town, gave a farewell concert prior to departure for India for a long period. Mr. Ernest Beechey conducted a programme of pieces by Rossini, Wagner, and Saint-Saëns, and the vocalists were Miss Sybil Purchas and Mr. Hugh Peyton.

Pupils of Devonport High School for Girls gave performances of 'Antigone,' with Mendelssohn's music, on October 3. The good chorus-singing, especially that of the Theban maidens, was a special feature. The Plymouth Corporation Concerts, organized by the borough organist, Mr. H. Moreton, had an auspicious opening on October 7, the initial evening concert being attended by the Mayor and Corporation. These concerts, of good ballad order, are given every Saturday afternoon and evening during the winter, and are the occasions of visits of popular vocalists and instrumentalists to the town.

The twenty-fifth anniversary of the appointment of the organist of Greenbank (Plymouth) Church, Mr. R. Lang, was celebrated by the choir on October 8 by a performance of Haydn's 'Creation,' conducted by Mr. Lang, with Mr. Harold Lake at the organ. The choir, as usual, sang with good tone and rhythm, and the orchestra, led by Mr. J. Wingate, was capable. The combined choirs of King Street Church and Sunday School and the Stonehouse Wesleyan Church gave a sacred concert on October 11, including

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choruses by Mendelssohn and anthems by Shelley and Gounod. Mr. Harold Woodward conducted, with Mr. Cecil Palmer at the organ.

Last year, on the eve of their first public appearance, the new Plymouth Philharmonic String Quartet had to abandon operations on account of the sudden illness of their leader, Mr. Percy Lowman. Without further mishap or any of the usual bad results of postponement, the new combination gave a tentative concert on October 12 to test the temper of the public before deciding whether or not to constitute themselves on a permanent basis. Mr. Lowman's collaborators are Messrs. Alfred Serle, Reginald Ball and Charles Pike. They were bold enough to risk putting Debussy before a Plymouth audience, but so close to perfection was their playing of the Quartet, Op. 10, that no doubt remained of the justification of their enterprise or of the appreciation of their hearers. The ensemble in the first three movements at least, was quite perfect, and the interpretation gave a clear revelation of the Debussian style. A Schumann number (Op. 43, No. 1) was less successful, but still creditable, and it is much to be hoped that the combination will assume permanence and thus hold a unique position in the Three Towns.

Mr. J. W. Newton, conductor of the band of the Royal Marine Light Infantry, will begin a new series of symphony concerts in Stonehouse on November 7. Mr. R. G. Evans's symphony concerts will re-open a few days previously—November 3—and whispers are in the air that the public will have regular and frequent opportunities of hearing the fine band of the Royal Garrison Artillery during the winter.

DEVONSHIRE TOWNS.

News comes from Exeter that the Oratorio Society have decided to adopt 'The Creation,' 'The Bride of Dunkerron,' and 'Lord Ullin's Daughter' for work during the winter, with performances in the spring, and Mr. Allan Allen's Exeter Choral Society are also engaged in oratorio.

An exceedingly interesting concert was given at Tavistock on September 27 by the Langley-Mukle Quartet, who repeated the programme on succeeding days at Teignmouth and Torquay. A one-movement work for string quartet by Balfour Gardiner, still in MS., was a novelty which at once by its coherence, attractive subject-matter and treatment achieved favour and created the desire to hear it again. Rumour says that as a result of the repeated visit of this fine quartet party to Teignmouth, local performers are anxious to start a chamber music society in the town. New organs were opened on October 18 respectively in Beaminster Church by Mr. Trotman (Torquay) and in St. Luke's, Buckfastleigh, by Mr. Martin.

At the annual meeting of Newton Choral Society, which Society was last year suspended owing to lack of interest on the part of members and public, it was decided to resume rehearsals of 'Martha' under Mr. W. J. Bown, conductor, and give a concert performance at Christmas.

CORNWALL.

Liskeard Choral Society, through lack of support, was threatened with dissolution at the end of last season, when the additional blow fell on them of the resignation of their conductor, Mr. A. C. Faull, who had been with them through a long term of vicissitudes. We are glad to be able to announce, however, that Mr. Walter Weekes has been appointed conductor and, provided a minimum of sixty-five ordinary subscribing members can be secured, the Society will continue its useful work. Marazion Male-Voice Choir gave a concert on October 6.

In St. Tudy Parish Church an organ recital was given on October 4, by Mr. Alfred Worth, the organist, with vocal assistance from Miss Gertrude Woodward. New organs were opened at Hugs (by Mrs. Jenkins and Mr. W. B. Dunn, the Chacewater Choir singing special music, with Miss Carbis and others as soloists), on October 12, and at Gunnislake on October 18, by Mr. John Hele.

We are glad to hear that Mr. George Henschel has consented to undertake the conductorship of the Magpie Madrigal Society, which Mr. Lionel Benson carried on so long and successfully until his recent retirement, and that in consequence the Society will continue its existence.

DUBLIN.

On October 12, in the Theatre Royal, Madame Carreño and Mischa Elman played Beethoven's 'Kreutzer' sonata before a full house. On October 18 and 21, Fritz Kreisler gave recitals in the Antient Concert Rooms. On October 11, Mr. Alfred Hollins gave an organ recital on the new Walker organ in the Unitarian Church, Stephen's Green.

The annual general meeting of the Feis Ceoil Association was held on Monday, October 16, in the Mansion House, the Right Hon. The Attorney-General in the chair. The speakers included The Right Hon. M. F. Cox, M.D., Rev. Professor George O'Neill, Rev. H. Beverunge, and Mr. Edward Martyn. The report on the festival held last May shows a profit of £62 10s. 3d.

On October 17, Mr. Joseph O'Mara and party, including Mr. William Dever, Miss Edith Evans, and Miss Nora O'Hea (violinist), gave an afternoon concert at the Gaiety Theatre. The programme included a costume recital of the second act of Saint-Saëns's 'Samson and Delilah.'

The Sunday Orchestral Concerts seventh season (conductor Dr. Esposito) began on October 22, and the Royal Dublin Society's chamber music recitals on October 30.

EDINBURGH.

In issuing the prospectus and sketch programmes of their twenty-fifth series of orchestral concerts, Messrs. Paterson & Sons enclose a pamphlet entitled 'Twenty-five years of Orchestral Music in Edinburgh,' in which they give an interesting survey of their efforts to foster the appreciation of orchestral music in Scotland. For the present season's concerts the Scottish Orchestra has again been engaged with M. Mlynarski as conductor and Mr. Henri Verbrugghen as leader. The prospectus states that, with the exception of Handel, there is no outstanding writer of the last two centuries whose name does not find at least one place in this season's programmes. At the tenth concert M. Zacharewitsch will play Elgar's Violin concerto, and among other works which will be heard for the first time at these concerts, are the G minor Symphony of Mr. Von Ahn Carse; the Festival Overture of Dr. Walford Davies; and Mr. Granville Bantock's concert overture 'The Pierrot of the Minute.'

The various choral societies in the city have begun work again. The Royal Choral Union, conductor, Mr. T. H. Collinson, are preparing for their concert in March, Smart's 'The Bride of Dunkerron' and Parts I. and II. of 'The Creation.' Mr. John Kirkhope's Choir are studying Mendelssohn's 'St. Paul,' and Mr. Moonie's Choir have in hand Verdi's 'Stabat Mater,' MacCunn's 'Lay of the last minstrel,' and Félicien David's 'The Desert.'

Among concerts which have been given during the month have been a recital by Madame Carreño and Mr. Mischa Elman in the Music Hall on October 7; a chamber music concert by Messrs. Kreisler, Casals, and Bauer in the M'Ewan Hall on October 7, and a song recital by Mr. Robert Burnett, assisted by Miss E. Buchanan, violinist, in the Music Hall, on October 14.

The Edinburgh Amateur Orchestral Society, conducted by Mr. T. H. Collinson, have chosen Beethoven's 'Eroica' Symphony, Tchaikovsky's B flat minor Pianoforte concerto, and Beethoven's Violin concerto as the chief works at their three concerts to be given on November 22, February 12, and April 1.

GLASGOW.

To the list of prospective programmes given last month the following may be added: Glasgow Grand Opera Society (Mr. R. Hutton Malcolm, conductor), Gounod's 'Faust' and Bizet's 'Carmen'; Hamilton Choral Union (Mr. T. S. Drummond, conductor), 'The Golden Legend,' and some shorter works. The Quinlan Opera Company announce a fortnight's performances, the repertoire embracing twelve different operas. A notable feature of the 'Exhibition' music was the first performance of Dr. Arthur Somervell's incidental music to Professor McNeil Dixon's pageant-play 'Thomas the Rhymer.' The work, which is quite characteristic of the composer, includes two 'fairy' solos, a three-part chorus, and a chorus in unison. The dainty scoring of the orchestral part is quite charming.

and the composition, possibly with some modifications and additions, would make a very effective orchestral suite. In the hands of an excellent band conducted by Mr. E. R. Joachim and choir trained by Mr. Forbes Forsyth, the music received a fine interpretation. The 'Exhibition' music has this month included performances (twice daily) by the Scottish Orchestra, conducted by Mr. Emil Mlynarski, which have attracted large audiences.

In the formation of the Greenock Musical Association, stimulus has been given to the cause of music in a large industrial centre where of late years matters musical have not been too flourishing. Among the objects of the Association are the establishing of singing classes, the promotion of choral and orchestral competitions, chamber concerts, recitals, and lectures, &c. As a first step the promoters have already organized some singing classes, and an attractive course of lectures on musical topics.

Under the chairmanship of Sir John Stirling-Maxwell, Bart., a public meeting was held on October 7, at which a report of the recent Choral (Competitive) Festival was submitted. It was resolved to hold another Festival in April, 1912, and an executive committee was appointed to carry out the arrangements.

The only music-makings to be recorded this month are an excellent pianoforte recital by Madame Carreño, and the first of this season's Harrison Concerts, at which Madame Tetrassini was the leading attraction.

LIVERPOOL.

Dr. George J. Bennett, of Lincoln, has accepted the invitation of the Liverpool Church Choir Association to be present at their eleventh festival on December 7, when he will conduct his Magnificat and Nunc dimittis in E flat, and anthem for tenor solo and chorus, 'My God, I love Thee.' Dr. Bennett acted as adjudicator for the Committee upon the compositions sent in anonymously by local composers. His choice fell upon an anthem, 'For all the saints,' written by Dr. C. T. Reynolds, of Birkenhead, whose work therefore appears in the Festival book together with Mendelssohn's 95th Psalm, Best's 'The Lord is great in Zion,' and Handel's 'Zadok.' Tchaikovsky's 'Hymn to the Trinity' has been chosen for the unaccompanied item.

Three eminent artists—MM. Kreisler, Casals and Harold Bauer—at their concert on September 30, gave memorable interpretations of three trios—Beethoven's in B flat, Op. 97, Tchaikovsky's in A minor, Op. 50, and Mendelssohn's in D minor, Op. 49. Individually the players are well-known masters of their respective instruments. Their ensemble playing was no less remarkable as that of musicians whose chief objective was the expression of the spirit of the music.

The seventy-third season of the Philharmonic Society was successfully inaugurated on October 10, by a concert at which Mischa Elman played Tchaikovsky's Violin concerto, and also two solos of the virtuoso order which were admirably accompanied at the pianoforte by Sir Frederic Cowen, whose appearance after his long and serious illness was hailed with evident pleasure. At the general rehearsal on the previous evening the good-will of the choir was voiced by Mr. Towers, one of the senior chorists. Sir Frederic, who was evidently moved, made an appropriate reply.

The fine orchestra of the Society, led by Mr. Rawdon Briggs, was heard to advantage in the 'Egmont' Overture, Dvorák's 'From the new World' Symphony, German's exhilarating 'Welsh Rhapsody,' and Janáček's 'Preludium,' which on this occasion served as a Postlude. The choir sang Dudley Buck's 'Hymn to Music'—a constructively effective piece—with considerable power and expression.

The conduct of these famous concerts has been receiving considerable criticism in the local papers from 'proprietors' and 'subscribers,' chiefly anonymous, who find fault with the committee for various sins of omission and commission. The writers appear to belong to a class who think the world would be a better place if they had a chance in its ordering. It is certain that the committee have a difficult task in pleasing the musical few and the unmusical many in combination. With the concerts commencing at a quarter to eight o'clock, and carriages ordered for ten o'clock, the committee have to arrange for at least a symphony, a concerto, solos by either vocalists or instrumentalists, a choral item or two, and an

interval of twenty minutes, all within two hours and a quarter. They have also to weigh a love of the old music with the claims of the new, in view of a musical competition unknown in the old days. In essaying these problems they probably have the sympathy and support of all reasonable people.

An audience which filled every corner of the Philharmonic Hall, on October 11, attended the first Harrison Concert, at which Madame Tetrassini sang Verdi's 'Ritorni vincitor' and the Polonaise from 'Mignon'—a dazzling performance. The great singer was less at home with 'The last rose of summer,' sung in English. A strong vocal company included Miss Flora Mann and Miss Lillian Berger, very acceptably heard in duets, Mr. Frank Webster and Mr. Radford, with Miss Mabel Moss (solo pianoforte), Miss Edith Penville an excellent flautist, and Mr. R. J. Forbes an able accompanist. The programme, which contained fifteen items, extended to at least double that number—a sufficient testimony to Mr. Percy Harrison's enterprise and discernment.

Very marked appreciation and support was given to the admirable performances by the Quinlan Opera Company, whose provincial tour began at the Royal Court Theatre and continued for a fortnight from October 2. The theatre was crowded nightly at enhanced prices, and Mr. Quinlan's policy in presenting operas with exceptional vocal principals, an adequate orchestra, and an excellent chorus, met with universal approval. Judging by the enthusiasm which attended the performance of Wagner's 'Valkyrie' on the opening night, it is thought likely that the projected performances of the 'Ring' which fell through last season will take place sooner than was anticipated. For the 'Valkyrie' performance honourable mention is due of Miss Agnes Nicholls (Brunnhilde), Miss Edna Thornton (Fricka), Mr. John Harrison (Siegmund), and Mr. Clarence Whitehill (Wotan). Mr. Cuthbert Hawley conducted. Other works presented were 'Carmen,' with Miss Muriel Terry and Mr. John Coates in the principal rôles, 'Tannhäuser,' and 'Faust.' Even more potent public attractions were 'Tales of Hoffmann,' 'Madame Butterfly,' and 'The Girl of the Golden West,' at the production of which the composer was present. The work was performed in English for the first time. The Lord Mayor extended the hospitality of the Town Hall to Signor Puccini, who was most cordially received at the theatre, although his opera is not considered equal in merit to his earlier works. 'Aida' and 'Hansel and Gretel' (preceded by Debussy's 'L'enfant prodigue') completed the list.

A young local tenor, Mr. Ronald Nicholson, received an encouraging reception at his debut in the Rushworth Hall on October 7, when he showed evidences of good taste and training in three groups of songs of varying styles.

For his recital in the Philharmonic Hall on October 14, Mr. Backhaus selected an interesting programme which contained Beethoven's Sonata in E flat, 'Les adieux, l'absence, et le retour,' Schumann's Fantasia, Op. 17, and a Chopin selection.

The Rodewald Concert Club was inaugurated on October 16 in the Carlton Hall, by a chamber concert given under informal social conditions by the Rawdon-Briggs String Quartet, who were heard in Beethoven's Quartet, Op. 59, No. 1, and in a String quartet by Ippolitoff-Iwanow, Op. 13, played for the first time here. The Club, which by its name perpetuates the memory of the late A. E. Rodewald, an amateur who did much for orchestral music in Liverpool, has already enrolled 150 members.

The enjoyable Akeroyd Symphony Orchestra concerts were resumed on October 17, when the audience were again enthralled by Tchaikovsky's 'Pathetic' Symphony, and no less by the brilliant playing of the 'William Tell' Overture. Johann Strauss's Suite, 'Ritter Pasman,' was heard for the first time here. The vocalist was Mr. Fraser Gange. Mr. Luis Figueras showed skill in violoncello solos, Dr. Stanley Dale accompanied, and Mr. Vasco Akeroyd conducted.

A successful vocal recital was given in the Rushworth Hall on October 17 by Miss Kate Reynolds, a soprano singer of considerable gifts.

Under Mr. Appleyard's able direction two of his Choral Societies—the Waterloo Choral and the Cloughton St. Cecilia—are both engaged in preparing the same works, Elgar's 'King Olaf' and Coleridge-Taylor's 'A tale of old Japan.'

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MANCHESTER AND DISTRICT.

The issue of the Hallé Concerts prospectus has added little to our knowledge; it has evidently proved very difficult to get the conductors to give even a skeleton outline of their programmes, this being conspicuously the case with Gabrilovich, Beecham, Müller-Reuter and Schalk, Percy Pitt and Holländer. Balling starts the season with a Beethoven and Wagner programme: Oskar Fried conducts the 'Choral Symphony'; Landon Ronald a 'Tchaikovsky symphony and Gustav von Holst's 'Somerset Rhapsody' (which is also being done by Vasco Akeroyd in Liverpool). Bantock takes the first performance of his new Choral symphony—Part I. for male voices, Part III. for female voices (12 parts), and Parts II. and IV. for mixed voices (20 parts)—on January 25, and Delius's 'Appalachia' variations will also be heard. It would be well if he could be prevailed upon to give us his new 'Dante and Beatrice': indeed, a Bantock orchestral evening would prove rather an eye-opener to the habits of the Hallé concerts. Sir Henry Wood's programme will be drawn from Elgar, Mozart, Beethoven, Bantock, Dukas, and Rimsky-Korsakoff. Sir Frederick Bridge takes the 'Messiah' and 'Elijah.' Two of the concerts are to be of the miscellaneous order, Ysaïe and Pugno appearing at the first of them on October 26, and Mr. Kennerley Rumford and Miss Clara Butt at the first concert of the New Year, January 11. One very important novelty will be Max Reger's orchestral 'Variations on a Merry theme by Adam Hiller,' arrangements having been made for Schalk of Vienna to conduct this.

A crowded house greeted Michael Balling on October 19, at the inaugural concert of the Hallé season. His Beethoven and Wagner readings kept the audience on the *qui vive* all the evening, and the orchestra played in alerter style than has been known here for some time past: before the end of the season they will be more of a virtuoso band, responsive to every shade of the conductor's feeling. Balling's Beethoven was vividly illuminating. Wagner somewhere represents the shade of Beethoven haranguing a conductor of the C minor Symphony: 'Hold thou my *fornate* (pauses) long and terribly!' No conductor has held them as did Balling, nor made evident in such convincing manner their tremendous significance—and this in no merely rhetorical way. The Paris version of the Venusberg Bacchanale set forth his powers in the strongest possible light; this, one felt, was distinctly his *mi lieu*.

The Manchester Musical Society's first annual report points out that the greater proportion of the works given at the eleven concerts of last winter had either never been heard before in Manchester, or so seldom as to be practically unknown.

During the coming season four public concerts will be given entirely devoted to the works of Granville Bantock (November 10), Vaughan Williams, Joseph Holbrooke, and Rutland Boughton. In addition to these, eight House Concerts will be held in the Society's rooms, programmes having been promised by leading Manchester musicians.

Sir Henry Wood again conducts the four orchestral concerts of the Gentlemen's series, the remaining four being of the recital type. Not the least interesting of the orchestral concerts will be that of December 9, when Miss Say Ashworth's Ancoats Institute Female-Voice Choir will sing under Sir Henry Wood's direction Debussy's 'Blessed Damsel,' Berlioz's 'Ophelia,' Schubert's 'God in Nature,' Elgar's 'The Snow' and 'Fly, singing bird,' and the early Brahms choruses for female-voice choir, horns and harp. It is good to find the executive of Manchester's venerable Society thus honouring a work which has been carried on so unostentatiously amongst the factory girls of Cottonopolis. It was after hearing this choir sing that Mr. Frederic Corder said 'I have heard choirs of mill-girls sing so beautifully that I wondered what could be left for the angels to do.'

For Bauer, Casals and Kreisler to come here, heralded as the greatest trio that had visited Manchester, was a distinct challenge to those who could recall Sir Charles and Lady Hallé and Piatti—still, the performers are not to blame for indiscretions of an advertising manager, and the playing of the great Beethoven, Mozart and Tchaikovsky trios was a constant delight.

On October 9, the Brodsky Quartet opened the series of concerts in connection with the Ancoats Brotherhood

Recreation Committee, playing Mozart's C major, Beethoven's G major (Op. 18), and Haydn's 'Emperor' quartets, and earned whole-hearted appreciation.

On October 11, came Mr. James Richardson's annual violoncello recital; after the early Reger Sonatas given in former years, came the A minor (Op. 116) and also Donald F. Tovey's 'In memoriam Robert Hausmann' variations. At the pianoforte Miss Edith Webster joined the recitalist, and Miss Jessie Barlow was the vocalist.

The Manchester Orpheus Glee Society's concert on October 18 was an unqualified success. Starting their night's work with two specimens of the old glee writers which found such favour in the Rhineland provinces last Whit-week, they sang amongst other items the Blackpool Festival test-pieces of the previous week, and in much finer fashion, too; Strauss's 'Old German battle-song' and Bantock's 'Lucifer in Starlight' thrilled the audience. Additional artistic significance was given to the concert by the singing of two Max Reger part-songs: 'An das Meer' and 'Freude Soll,' from the Opus 83, translations of which had been prepared by Mr. Samuel Langford, the great apostle of Reger in Manchester. Never before had these been performed in England, but ere another twelve-month has passed they are likely to be household words in South-East and North-East Lancashire. Miss Myra Dixon, a young contralto from Bolton (who has won considerable renown in the solo classes at the last two Blackpool Festivals) sang in Manchester for the first time; she has the makings of a really first-rank vocalist.

The Royal College of Music commenced the new year with two important changes in its staff of professors; Miss Lillie Wormald retiring on her recent marriage and being succeeded by another old student Miss Sarah Andrew as teacher of singing, and Mr. Frank Merrick following Mr. Egon Petri.

The amount of musical endeavour going on very unostentatiously in Lancashire outside our big centres is remarkable. Within easy reach, say an hour's journey, of Manchester, are Bury, Bolton, Blackburn, Accrington, Burnley, Nelson, Colne, Bacup, Warrington, Wigan, Preston, Lancaster, Southport, Oldham, Ashton-under-Lyne, Stalybridge, Stockport. In all, or nearly all, of these towns will be found one or more choral societies, chamber-concerts, orchestral societies, both light and 'grand' operatic societies, and often enough smaller societies identified with the larger churches. Only a few typical features of this work may be touched upon here. In Preston Dr. Bairstow's Society has boldly thrown over the 'Messiah' on Boxing Day in favour of 'Elijah.' Next March they will give Bach's 'St. Matthew' Passion.

In Bolton the two principal choral societies are conducted by Mr. Charles Risegari and Mr. Herbert Whittaker. The Philharmonic, under the former gentleman, will revive Goring Thomas's 'Swan and the skylark,' and the Choral Union are to utilise Mr. Whittaker's special qualifications for preparing choral recitals arranged in historical sequence. The Amateur Orchestral Society of this town, under Mr. Andrew Morris, will play Delius's 'Paris' tone-poem (probably for the first time in the County Palatine).

The series of Friday mid-day organ recitals in the Cathedral (which proved so unexpectedly attractive last March) were resumed on October 13, and are to be continued weekly from 1.10 to 1.50, Mr. S. H. Nicholson playing alternately with distinguished visiting organists who include Dr. W. G. Alcock (H.M. Chapels Royal), Mr. H. G. Ley (Christ Church, Oxford), Mr. T. Tertius Noble (York), Dr. Sinclair (Hereford), Mr. A. W. Wilson (Ely).

On October 9, the cantata 'Undine,' by Granville Humphreys, was again given in Manchester, this time under the auspices of the Manchester Nonconformist Choir Union. It was conducted by the composer. The solos, which demand a rather high degree of efficiency, were in the safe hands of Madame Sadler Fogg, Miss Gladys Harwood, Mr. Albert J. Holt, Mr. Horace Brown, and Mr. A. R. Parker. Miss Margaret Furness was the accompanist.

Mr. Charles J. Bishenden will give a series of invitation concert-lectures on 'Old British composers and singers of their time' at 105, New Oxford Street. On November 2, he will repeat his successful Purcell concert-lecture of last May.

NEWCASTLE ON TYNE AND DISTRICT.

The first concert of the Chamber Music Society, a pianoforte recital by Rachmaninoff, varied by songs contributed by Mr. Francis Harford, all the music being from the pen of the pianist, unfortunately clashed with one of the most interesting nights of the Quinlan Opera Company. Of the other five concerts to be provided by this Society, four will be string quartet evenings, by the Flonzaley, Sevcik, Brussels and Walenn combinations, and the other will be a miscellaneous programme.

The arrangements of the Classical Concert Society include a pianoforte and vocal recital by Miss Stockmarr and Miss Ellen Beck, a pianoforte quartet concert by Mr. Thomas Dunhill, Miss Hayward, and Messrs. F. Bridge and E. Mason, at which we are to have one of our few opportunities of hearing some modern British chamber music (Hurlstone, Bridge and Dunhill are to be represented), an evening of old music by the Société des Concerts d'autrefois, and a concert by the Langley-Mukle String Quartet.

Backhaus gave a pianoforte recital on October 9; in addition to the usual material submitted by a travelling virtuoso, the programme contained Schumann's great Fantasia in C, and Debussy's 'Jardins sous la pluie.' As pianoforte recitalists are notoriously the most conservative of concert givers in their choice of music, it is interesting to notice how the perfect and delicious pianoforte pieces of the most eminent of French composers of the day are becoming more popular.

The Quinlan Opera Company had a most successful week, beginning on October 5. The castes were exceptionally high in standard, perhaps the finest being on the first night, when 'Valkyrie' was given. Madame Agnes Nicholls was superb as Brünnhilde, her beautiful voice being always a delight to the ear, and Mr. Whitehill's interpretation of the part of the long-suffering god Wotan was extremely fine. Mr. John Harrison was excellent as Siegmund. One may perhaps be allowed to grumble at the preponderance given to Italian opera, but one must be grateful for the production of 'Valkyrie,' the première of Debussy's pleasing early cantata, 'The Prodigal Son,' and the revival of Humperdinck's delightful and ingenious 'Hänsel und Gretel.' The programme as a whole was superior to our usual operatic fare, and the level of the performance so high that it was a memorable week.

Owing to the clashing of dates with the opera week, it is not possible to give any account of Mr. Rutland Boughton's lecture at the Literary and Philosophical Society on 'Music of the Future.' It suffices to say that he kept a crowded audience rapt from start to finish.

NOTTINGHAM AND DISTRICT.

On October 5, we had a welcome visit from Mischa Elman and Backhaus. On October 12, a concert given by Miss Lizzie Parsons (pianist) and Miss Augustine Bisiaux (violinist) flattered our pride in local talent. A drawing-room concert was given on October 16, by Mr. Archie Rosenthal and Madame Blanche Marchesi.

The first of the Subscription Concerts opened on October 18, with a programme by the Hallé Orchestra under the baton of Michael Balling, with Zacharewitsch as solo-violinist. The *pièce de résistance* was Elgar's Violin concerto, which was excellently performed and created a wonderful impression. The other items of the programme were the 'Meistersinger' Overture, the 'Pastoral' Symphony, and Dukas's Scherzo 'L'apprenti sorcier.'

The Lecture Concerts at the University College commenced their season on October 19, when Mr. Bernard Johnson took as his subject 'Music of the Nations,' illustrating the gradual development and characteristics of national song. Miss Edith Shipley and the male representatives of the College Students' Choir, presented a programme of considerable length, variety, and interest.

The Croydon Symphony Orchestra has been formed with Herr Heinrich Krause as conductor and Mr. W. A. Sanders (address: Public Hall, Croydon) as secretary. There are still vacancies which first-class amateurs are invited to fill. A series of monthly Promenade Concerts has been arranged, commencing on November 1.

YORKSHIRE.

Up to now there is but little to record in the way of music in Yorkshire. Huddersfield has begun operations at an early date, its first subscription concert, at which the Grenadier Guards band appeared, being on September 26, while on October 17, Madame Carreño and Miss Marie Hall took part in the second concert of the series. On October 7, the Huddersfield Philharmonic Society, an almost entirely amateur orchestra, gave a concert under Mr. Ibsen's direction, the programme of which was on 'popular' lines, the only piece of importance being the slow movement from Beethoven's C minor Symphony. Under the same conductor, the excellent choir of the Glee and Madrigal Society was heard on October 10, and sang a number of pieces in highly-finished style, part-songs by Elgar and Bantock being, perhaps, their most conspicuously successful efforts. Miss Miriam Timothy's artistic harp-playing was a feature of this concert.

Mr. Hubert Bath's 'The wedding of Shon Maclean' is having a run among the Northern societies: the Wakefield Choral Society, a young body conducted by Mr. Percy Bligh, gave the work at their opening concert on October 4, and sang it with much spirit, the soloists being Miss Abson and Mr. Hayle. It was again performed by the Bradford Festival Choral Society on October 13, together with the 'Hymn of Praise,' a somewhat strange association. Sir Frederic Cowen conducted, and the principals were Miss Nellie Judson, Mr. Frank Mullings, and Mr. Joseph Lycett.

Kreisler, Casals, and Harold Bauer visited Bradford on October 5, and Leeds the next evening and, sad to say, attracted but small audiences, though they roused great enthusiasm by their finished playing of Trios by Beethoven, Tchaikovsky and Mendelssohn. The first of the Bradford Subscription concerts took place on October 20, when Mr. Balling, who is the first of the series of conductors appearing at Manchester this season, directed a fine performance of Beethoven's C minor Symphony, together with some Wagner pieces,—in fact quite a typical 'Richter programme.' Miss Alice Wilna was the vocalist. On the same evening Messrs. Harold Mason and Edward Maude began a series of recitals at Leeds, at which they propose to play a number of Pianoforte and Violin Sonatas, and on October 13 a series of string quartet concerts was begun at Halifax by the Rawdon-Briggs Quartet party, the programmes of which are properly confined to the classics, since Halifax has a good deal of lee-way to make up before it is ripe enough to discuss more advanced contemporary chamber music.

For the coming season the Leeds Philharmonic Society are preparing Bantock's 'Omar Khayyâm' (Part II.), Mozart's 'Requiem,' and Sir Edward Elgar is to conduct his new Symphony, while at another concert his Violin concerto will be produced, with Mr. John Dunn as soloist. The Leeds Choral Union are to give Elgar's 'Coronation Ode,' 'Elijah,' and Cowen's important work, 'The Veil.' Among the chief features of the Bradford Subscription Concerts will be Berlioz's 'Faust,' conducted by Prof. Müller-Reuter, Elgar's Violin concerto, played by Kreisler, and Tchaikovsky's 'Pathetic' Symphony, conducted by Mr. Gabrilowitsch. The Bradford Festival Choral Society, of which Sir Frederic Cowen is the conductor, will give his work 'The Veil,' and the Bradford Old Choral Society promise nothing more novel than 'Creation,' 'Walpurgis Night,' and 'Blest pair of Sirens.' The Hull Harmonic Society are giving 'The wedding of Shon Maclean' for the first time in Hull, and, by way of a counterpoise to such novelty, announce a concert performance of Gounod's 'Faust,' while the Hull Vocal Society promise the first performance in the town of Bach's B minor Mass. 'Walpurgis Night' and Gade's 'Crusaders' are among the features of the Middlesbrough Musical Union's prospectus. 'Shon Maclean' is to make its debut at Halifax under the auspices of the Halifax Choral Society, and 'The Dream of Gerontius' is also to be given, strange to say, for the first time at Halifax, while at Huddersfield the Choral Society are giving nothing newer than Brahms's 'German Requiem'—'Elijah' and 'The Hymn of Praise' forming the rest of the programme. In this, as in most cases, 'Messiah' must be added as the invariable Christmas celebration.

Alderman E. W. Taylor, Mus. Doc., has been elected Mayor of Stafford for 1912.

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Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BANGALORE.—On September 9, a literary and musical entertainment was given under the management of Mrs. Hugh Lee, consisting of recitations from Longfellow and performances of music connected with his poetry. The latter included a number of settings of his familiar lyrics and an excerpt from Coleridge-Taylor's 'Hiawatha.' This excellent idea was well carried out by a numerous company of artists.

BRIGHTON.—The Brighton and Hove Sacred Harmonic Society (conductor, Mr. Robert Taylor) have chosen 'Samson' (November 2), Barnett's 'The Ancient Mariner' and Coleridge-Taylor's 'Bon-bon Suite' (February 8), 'King Olaf' (March 14), and 'The Messiah' (Good Friday), as their programme for the season. Six concerts of chamber music have been arranged to take place at the Royal Pavilion. The programmes have the following headings:—Schumann (November 11), British (November 25), Miscellaneous (December 9), Brahms (January 27), French (February 10), and Miscellaneous (February 24). Miss Edith Kirkwood and the Langley-Mukle Quartet will take part. The series is under the management of Mr. Barry Neame.

CALGARY (CANADA).—Upon her return from England, Mrs. Annie Glen Broder gave an address before the Canadian Club descriptive of the Coronation of King George V. and Queen Mary as she witnessed it in Westminster Abbey, minutely explaining the symbolism of the service, more especially in regard to the musical part of the ceremonial as arranged by Sir Frederick Bridge. —At a recital in the Heintzman Hall, October 10, by pianoforte students who had passed the advanced examinations of the Associated Board of the Royal Academy and the Royal College of Music, a selected choir of ladies sang 'The rhyme of the four birds' (Sir Alexander Mackenzie) and 'Fly, singing bird' (Elgar). The 'Kreutzer' sonata (Beethoven) was played by Mrs. Dudley Smith and Mrs. Broder, and a selection of lyrics was sung by Mr. Rhynd Jamieson (a vocal pupil of Dr. Ham, of St. James's Cathedral, Toronto), accompanied by Mr. G. E. Holt, Member of the council of the Canadian Guild of Organists and organist of the Cathedral of the Redeemer, Calgary.

CHRISTCHURCH (N.Z.).—The Musical Union gave a concert on August 21, when the choir sang Elgar's 'O happy eyes,' Purcell's 'Come, if you dare,' and Cowen's 'Rowing homewards.' The critic of *The Press* wrote: 'After all, the seed sown by the Sheffield Choir shows signs of vitality; for a wonder, a part-song was encored last night.'

JOHANNESBURG.—At the 110th meeting of the Musical Society, which took place at the Caledonian Hall on September 13, the Amateur Orchestral Society, conducted by Mr. F. W. Peters, supplied the bulk of the programme. The chief works, in which the orchestra's high capabilities were well displayed, were Elgar's fourth 'Pomp and Circumstance' March, Weber's 'Freischütz' overture, and the orchestral version of Rachmaninoff's C sharp minor Prelude. Madame Watkins Allen and Mr. J. Moore supplied vocal items.

NEWPORT.—On October 17, Mr. E. G. R. Richards opened the season with an orchestral concert at which movements from Beethoven's first Symphony formed the chief number. The overtures to 'Der Freischütz' and 'The Flying Dutchman' were other works in which the orchestra displayed its solid capabilities. Mr. Daniel Beddoe gained ready acceptance for his singing, and Miss Edith Gunter and Mr. H. Wostenholme were also successful. Miss Eileen Richards played accompaniments.

SHEFFIELD.—The singing class connected with Holy Trinity Church, Wicker, gave a concert on September 30. The choral programme consisted of anthems, including S. S. Wesley's 'O Lord, my God,' and part-songs. A number of songs were given, and Mr. John Parr, the conductor of the choir, besides contributing to these, played the bassoon part of Mr. Edmondstone Duncan's 'Variations on a theme of Schubert' for bassoon and pianoforte. Miss E. Turner was the accompanist.

SOUTHBOROUGH.—The new Musical Society recently formed here is fortunate in commencing its career with many influential residents as patrons, and much local interest has been evinced in the effort to provide for a long-felt musical want in the town, by giving performances of standard choral works. Mr. G. A. Boulter has been appointed conductor, and Miss Mildred Marston hon. secretary to the Society.

SOUTHPORT.—The Vocal Union Male Choir gave the third of the present series of Bohemian Concerts on Friday, October 13, in the Concert Hall of the Prince of Wales's Hotel, when an excellent performance of part-songs by Schumann, Scharwenka, Dudley Buck, Edward German, and others, was given under the conductorship of Mr. J. C. Clarke. The Abbey Quartette, first-prize winners at the recent Blackpool Musical Festival, gave their test-pieces with great effect. Several songs and violin solos completed a very interesting programme.

STRET FORD.—'An evening with Mendelssohn' was held at the Town Hall on October 11, under the direction of Mr. J. Banning, who supplied accompaniments for the six vocalists and for Mr. G. E. Cinganelli (violinist). Mr. W. O. West gave organ solos, including the third Sonata. An orchestra under Mr. G. Cinganelli played the 'Athalia' and 'Melusina' overtures.

SYDNEY.—The Radwick District Musical Society, consisting of an orchestra of seventeen and a choir of thirty-four, gave an enterprising and successful concert on August 19. Their performance of MacCunn's 'The wreck of the Hesperus' was highly creditable. The choral programme also included Elgar's 'Spanish serenade' and glees by Pearsall, Spofforth, and Bishop. The soloists were Miss Leonore Gotsch, and Mr. Carl Gotsch (violinist). Mr. G. G. Park conducted.

Foreign Notes.

LISZT CELEBRATIONS.

The programme of the great Liszt Festival at Buda-Pesth, commencing on October 21, was arranged as follows:

October 21: In the morning, the Hungarian Coronation Mass at the Coronation Church, conducted by M. Szikla, with Professor Jenő Hubay as violin soloist. In the evening, 'Die Legende der heiligen Elisabeth,' at the Royal Opera.

October 22: Part-songs sung by the Chorverein Ungarischer Frauen. Pianoforte works played by Karl Aggházy, Eugen d'Albert, Arthur Friedheim, Aladár Juhász, and Frederic Lamond. Songs sung by Lúla Mysc-Gmeiner.

October 23: Pianoforte works played by Moriz Rosenthal, Emil Sauer, Stavenhagen, Vera Irmanoff, Arpad Szendy, and Stefan Thoman. Songs sung by Tilly Koenen.

October 24: 13th Psalm (tenor solo, Herr Karl Burrian), the Pianoforte concerto in A major, with Madame Sofie Menter as soloist, and the 'Faust' symphony, played by the Philharmonic Orchestra under the composer's grandson, Siegfried Wagner.

October 25: The oratorio 'Christus,' under the direction of Herr Stefan Kerner. Banquet given by the municipal authorities in honour of the artists; receptions given at the Court and by the Prime Minister.

At the Court Theatre, in Weimar, a place closely connected with the master's artistic activities, two Festival Concerts will be held. The symphonic poem 'Hungaria,' the 'Faust' symphony, and the 'Legend of St. Elisabeth,' are among the compositions to be performed.

The second concert of the Sollersche Musikverein in Erfurt will be devoted to a performance of the 'Legend of St. Elisabeth.'

A Liszt festival is to take place in Pressburg during November 19-26. Among the works down for performance are the 'Graner Festmesse,' the unaccompanied choruses 'Szozat' and 'Hymnus,' the symphonic poem 'Festklänge,' the Requiem and the Hungarian Coronation Mass.—On Liszt's birthday, October 22, the stage version of the 'Legend of St. Elisabeth' was to be given at the Munich Court Opera.—At the Conservatoire concerts at Nancy, the following works by Liszt were promised during the season: 'The Legend of St. Elisabeth,' the 'Faust' symphony, the 13th Psalm, the 'Totentanz' for pianoforte and orchestra, and one or two of the symphonic poems.—A Liszt festival will also be given at Geneva, under the direction of Herr Bernhard Stavenhagen.—In Berlin, Liszt's pupil, M. Alexander Siloti, played the 'Totentanz' with the Philharmonic Orchestra, conducted by Professor Arthur Nikisch, at the second Philharmonic Concert.

The programme of the first Concert of the Hamburgische Musikfreunde (conductor, Professor Francesco P. Neglia), given on October 23, consisted of compositions by Liszt, including the 'Dante' symphony, the orchestral 'Nächtliche Zug,' the Pianoforte concerto in E flat, and the 'Totentanz' for pianoforte and orchestra.

ANTWERP.

At the last annual concert devoted to works by the Flemish composer Peter Benoit, the two sacred choral works 'Hoogmis' and the 'Drama Christi' proved very impressive.

BERLIN.

Herr Felix von Weingartner, who for many years was conductor of the Königliche Kapelle and resigned his position owing to differences with the chief of the Royal Theatres (Count von Hülsh-Haeseler), has sued the proprietor of the theatres, the German Emperor in his capacity of King of Prussia, for the repayment of a fine amounting to £450, and also appealed against a former judgment forbidding his public appearance in Berlin until the year 1916. His contention was that he had committed no breach of contract. The action, however, proved unsuccessful in both instances. Herr von Weingartner intends to appeal again.—The first concert of the series given by the Philharmonic Orchestra under the direction of Professor Arthur Nikisch, opened with a fine performance of Richard Wagner's 'Faust' overture. The rest of the programme was devoted to works by the late Gustav Mahler, including the second Symphony in C minor and the 'Kindertotenlieder' (very impressively sung by Madame Lula Mys-Gmeiner).—Miss Katherine Goodson introduced Arthur Hinton's Pianoforte concerto at her first concert with the Philharmonic Orchestra.—On October 2, Granville Bantock's symphonic poem 'Dante and Beatrice' was performed for the first time in Berlin under the conductorship of Herr Arnold Schattschneider. The work was well received.

BOSTON, U.S.A.

The coming opera season promises to be of unusual interest. The list of artists includes the names of Mesdames Alten, Destinn, Eames, Gadsby, Mary Garden, Nordica, Tetrassini, and Messrs. Clement, Slezak, Amato, Renaud, Scotti, &c. Herr von Weingartner will conduct some special performances. Many French works in particular will be heard, including Debussy's 'Pelléas et Mélisande' and 'L'enfant prodigue,' Massenet's 'Werther,' 'Thais' and 'Manon,' and a novelty, 'La Forêt bleue,' by M. Louis Aubert.

BRUSSELS.

Gounod's 'Faust' was recently given for the 800th time at the Théâtre Royale de la Monnaie.—M. Saint-Saëns has been in Brussels supervising the rehearsals of his new opera 'Dejanire,' which is to be produced presently at the same institution. The management took advantage of the composer's presence to arrange a special performance of 'Samson and Delilah.'

DRESDEN.

At their first concert the Bohemian String Quartet introduced Max Reger's latest work, a String quartet in F sharp minor, Op. 121, dedicated to the members of the Quartet. The composition contains a very fine Adagio, and created on the whole a very deep impression.

HAMBURG.

The most interesting feature of the present season has been the revival of Goldmark's 'Die Königin von Saba' at the municipal opera house. Another artistic treat of the highest order has been an excellent performance of Wagner's 'Ring des Nibelungen.' All four performances were given superbly under the direction of Herr Arthur Nikisch.

LUBECK.

The operatic season has commenced and promises to be of more than usual interest. The following works are to be given for the first time:—Richard Strauss's 'Der Rosenkavalier,' Humperdinck's 'Königskinder,' Puccini's 'La Tosca,' Tchaikovsky's 'Eugen Onegin,' Smetana's 'Die verkaufte Braut,' Eugen d'Albert's 'Flauto solo,' Mozart's 'Bastien and Bastienne,' and Pergolesi's 'La serva Padrona.'

LUGANO.

The orchestra at Château Trevano, conducted by M. Louis Lombard, have adopted the plan of giving a distinctive interest to each of their programmes. That provided at the first concert in October was devoted to American composers: G. Chadwick, Arthur Foote, Henry Hading, E. Stillman Kelly and Edward MacDowell were well represented.

NURNBERG.

The most interesting event of the season has so far been the performance of Berlioz's great 'Messe des morts,' given by the Lehrergesangverein in the St. Lorenzkirche.

PARIS.

At the first Lamoureux Concert, given on October 15, M. Camille Chevillard produced a very interesting new Symphony (the fourth) by M. Guy Ropartz. On the same occasion Liszt's symphonic poem 'Hungaria' was excellently played.—On October 9, Gounod's 'Faust' was given for the 1,400th time at the Grand Opéra.—The Colonne Concerts commenced this season's activities under the direction of M. Gabriel Pierné on October 15, when fine performances of Berlioz's 'Symphonie fantastique' and Beethoven's Ninth were given.—Molière's 'Le Bourgeois gentilhomme,' with the original incidental music by Lully, has aroused much interest on its revival at the Odéon Theatre on October 5.

ST. PETERSBURG.

The Imperial Opera commenced the season on September 12 with a fine performance of Glinka's national opera 'La vie pour le Czar.' Shortly afterwards Borodine's 'Prince Igor' was excellently given under the direction of Mr. Albert Coates, who has for some time been engaged as chief conductor at the Imperial Opera.

VIENNA.

The first novelty of the season at the Imperial Opera has been Donizetti's 'Don Pasquale' (in the new edition by Herr W. Kleefeld), which was given on September 14. Signor Caruso has appeared three times (in 'Pagliacci,' 'Rigoletto,' and 'Carmen') with his customary success. On the first of these occasions the first performance in Vienna was also given of Schnitzler's 'Tanzpantomime' 'Der Schleier der Pierrette,' with Herr von Dohnányi's music. The work was not so successful as it had been elsewhere.

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Miscellaneous.

ROYAL ACADEMY OF MUSIC.

The following candidates have been awarded scholarships: The Ada Lewis Scholarships: pianoforte—Philip Augustus Lévi (London); singing—Nellie Rose Innes (London); violin—Solomon B. Chyte (London). The John Thomas Welsh Scholarship: singing—Mabel Eleanor James (Merthyr Tydfil). The Orchestral Instrument Scholarship: Evan Jones, flautist (Vynshir, Wales). The Maud Mary Gooch Scholarship: organ—William H. P. Hoare (Pietermaritzburg). The Henry Smart Scholarship: organ or composition—Alec Rowley (London). The Josephine Troup Scholarship: composition—Dorothy Capon (Epsom). The Stainer Exhibition: organ—John Albert Sowerbutts (London). The Ross Scholarship: singing—Powell Edwards (Rhos, Wales). The Ross Scholarship: wood-wind instruments—Tara Primula Hunt (Donegal). The Sainston and Charles Oldham Scholarships for violinists of either sex, not over eighteen years of age; will be held in January.

Mr. Lister R. Peace, late organist of Queens' College, Cambridge, and eldest son of Dr. A. L. Peace, of Liverpool, has been appointed music-master of Sutton Valence School, Kent, an institution which was founded in 1576 by the Clothworkers' Company. In 1910 it was partly taken over by the Westminster Trust, and is now governed by a board of directors selected from both companies. New and palatial buildings, costing over £25,000, were opened by the Archbishop of Canterbury in July last. Mr. Peace is to be congratulated upon the attainment of a position of such importance and opportunity at the outset of his career.

The National Brass Band Festival held at the Crystal Palace on September 30 attracted 183 entries. The championship, in which the test was an arrangement by Mr. William Rimmer of music from 'Les Huguenots,' was won by Perfection Soap Works, Warrington, conducted by Mr. W. Halliwell. Other prizes were won by Lincoln Malleable, Hemsworth Colliery, Bridlington Excelsior, Birdwell and District, Birkenhead Borough, and 1st Welsh (Howitzer) Brigade. Massed bands played at the concluding concert under the direction of Mr. Henry J. Iles.

On the occasion of their marriage, Mr. R. G. Hailing, organist and choir-master of St. Bernard's Parish Church, Edinburgh, and his wife (*née* Miss Mary Barclay, principal soprano in the church), were presented by the Kirk-session with a cheque for £21. The choir also made a presentation to Mr. and Mrs. Hailing.

Mr. Charles Brumm has arranged to give four chamber concerts at Southport, with Señor Pablo Casals (November 10), Mr. Lionel Tertis (December 4), Signor Siloti (March 5), and the Parisian String Quartet (March 28) as the principal executants.

The season at the 'Old Vic,' Waterloo Road, opened on October 5 with a costume-recital of Gounod's 'Faust,' under Mr. Charles Corri's direction. The audience consisted of a vast number of people, many of whom had paid twopenny for admission.

The illustrations given in our October issue in connection with the article on the Stratford-upon-Avon Summer School of Folk-song, were by kind permission, taken from photographs by E. Anthony Tyler, of Stratford-upon-Avon.

At the Town Hall, Stratford, on October 12, Mr. Leon Foulon gave his second annual concert with the assistance of Miss Alice Motterway and other artists. Mr. Wilfrid Sharp gave a short organ recital.

We much regret to hear that the East Finchley and Muswell Hill Musical Society, which Mr. George R. Ceiley has conducted with great ability since 1902, has been dissolved.

The Lichfield Musical Society, conducted by Mr. J. B. Lott, have decided to perform Mr. Coleridge-Taylor's new cantata 'A tale of old Japan' during the coming season.

Mr. Clifton Cooke has been appointed a professor of solo singing at the Upper Tooting College of Music, recently opened by Mr. Allan Brown.

Answers to Correspondents.

A. C. M. ELLIS.—So far as we are aware, there are no means of disposing of lyrics suitable for musical setting other than by sending copies to composers to whom they are likely to appeal, or to publishers of vocal music. These are forlorn hopes for the unknown. Sometimes a market is found by getting literary periodicals to print verses gratuitously, the copyright for musical setting being retained.

J. W. FELL.—You do not mention your sex, but we assume that you are a youth. At nineteen years of age your voice is in a dubious condition. If you sing at all, it should be gently and without effort, as you must allow the tendencies within you to develop naturally. No one can foretell which way your voice will grow.

R. D. GURNEY.—All particulars regarding entrance to Choir schools for boys will be found in the 'Directory of Musical Education,' by the Rev. C. E. Butler (Novello's, price one shilling).

(Other Answers are held over, or have been dealt with privately.)

CONTENTS.

	Page
The London Symphony Orchestra (<i>illustrated</i>)	705
Franz Liszt. By Ernest Newman (<i>continued</i>)	708
Lisztiana (<i>illustrated</i>)	711
A Beethoven Hoax?	714
Occasional Notes	717
The Dresden Amen. By Cecil Barber	718
Organs in the Royal Palace of Whitehall. By Andrew Freeman (<i>concluded</i>)	720
Church and Organ Music	721
Reviews	725
Correspondence	726
Obituary	727
The Coming Season	727
First Musical Festival of the British Empire	727
The Wagner Festival at Munich	728
Madame Albani's Farewell	729
Royal Opera, Covent Garden	729
Trinity College of Music	729
Sir Edward Elgar at Turin	729
The Festival of Empire, Crystal Palace	729
Madame Melba's Opera Company in Australia	730
London Concerts	730
Music in the Provinces	735
Country and Colonial News	741
Foreign Notes	741
Answers to Correspondents	743
Miscellaneous	743

MUSIC:

Three Christmas Carols (Old French). Arranged by E. SEDDING...	731
--	-----

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It is a genuine pleasure to record that the very large audience was filled with an enthusiasm that knew no bounds. Recall of the composer followed recall in the charming concert-room. . . . Dr. Cowen has risen to heights at least as lofty as those reached by the poet whose muse attracted him. . . . I would go further, and say that he has risen higher. . . . Dr. Cowen, true to himself, has surpassed himself, and many are the lovely passages in his most recent production.

STANDARD.

Dr. Cowen's festival novelty, "The Veil," which was heard for the first time, is the most ambitious and notable composition the composer has made to the literature of music. . . . Early in the first part we catch a glimpse of his felicity of expression in the tenor solo, "Now an Evangel," which in its sense of "compassion makes an immediate appeal. . . . "Earth the mother," with its somewhat Elgaresque influence and feeling, is one of the most eloquent sections. . . . The second part, "The Dream of the World without Death," is ushered in by some pregnant orchestral strains, and it is this section that went a long way to-night to establish the success of the work. The contralto solo, with its note of tender solitude, mingled with passionate questionings, comes nearer to genuine inspiration than any other portion of the scene. . . . The duet between the Soul and the Body is probably the one that will go furthest in establishing the popularity of the work. . . . The work met with a great reception, and deservedly so, for it is, in depth of feeling, in width of design, and in imagination, the greatest and best thing that Dr. Cowen has given us.

MORNING LEADER.

Its sincerity was clear, and its success was undeniable. . . . It proved to be essentially modern in conception, and its qualities in this respect were heightened by the absence of any traces of foreign, as distinct from British influence. It belongs to the same school as the "Dream of Gerontius," and it can claim a high place among the recent output of choral work of a distinctively national type. The interest of the work occasionally rose to great heights. . . . The general idea of mankind intently seeking to penetrate the mysteries of the unknown was excellently conveyed, and a still better effect was obtained in those sections where intense and tragical expression was called for. Altogether it was clear that in this music the composer has made a notable addition to choral literature, and has shown himself ready to adopt the British style of abstract expression.

DAILY NEWS.

There are several happy imaginative touches. . . . Among these the most noticeable was the contralto's song, in which a mother bewails the loss of her children, which is a beautiful and impressive composition. Again, Dr. Cowen has been inspired in the song of the Watcher at the deathbed. It is for baritone, and has real poignancy and beauty. One could continue to point out this and that beauty in the work, but the mere mention of solos will convey nothing to the reader who has not heard and does not know "The Veil." It must be enough to say that Dr. Cowen has written a work which contains many surprising beauties, and that, if it falls short of being a masterpiece, it is certainly a most interesting contribution to native art.

MORNING POST.

The success with which he presents his thoughts is a tribute to his intellectual powers, and helps to make the work a remarkable production. . . . There is a highly successful effort in the creation of atmosphere at the commencement of the "Dream of the World without Death," with the scene of the Watcher, and the orchestral colouring is excellent. . . . The sequential description by the Mother of the loss of her two children possesses great pathos, and the chorus that concludes this section has a breadth and an originality that might well have been maintained. . . . The duet [between the Soul and the Body] has a lyrical character that fully represents Dr. Cowen's powers of writing graceful and pleasing music. . . . The best effect is secured at its close, in which the Chorus have a share, and here the construction and colouring are masterly in their grace and tenderness. The Song of the Seeker does not in itself indicate that the special manner has been maintained, and the impression made was by means of the choral appeal for the removal of the Veil. It is here that the work reaches its climax, and with so much conviction that the audience burst into spontaneous applause when it reached a point of apparent termination. . . . The Vision of the Divine Presence is described in hushed, spoken sentences, and the work comes to a calm end with the awakening of the Seeker and the close of the vision.

YORKSHIRE POST.

"The Veil" strikes one first of all as a remarkably able and thoughtful treatment of a noble and inspiring theme, and it shows not merely the power to provide fitting music for the text, but a sense of proportion and of the value of contrast that is of the greatest possible service in enhancing and holding the hearer's attention. The weird chromatic progressions by which it is sought to express the mystical atmosphere of a great portion of the poem are relieved by the tender mood of the section entitled "Earth the mother," and again by the simple and appealing pathos of the episode in which the mother is bereft of her children. This had the advantage of being sung by Madame Kirkby Lunn, whose consummate art has never been more strikingly displayed, for she obtained an effect of the deepest emotion without the least suspicion of exaggeration, but with a reticence which enhanced the sincerity of the performance not easily forgotten by those who heard it. But only her rightful share must be allowed the executant for a result which she could not have produced had not the same sincerity been discoverable in the music, which, to my mind, places Dr. Cowen on a still higher plane than he has ever occupied hitherto. Another very beautiful scene is the duet for soprano and tenor, a love scene of an exalted type, breathing an emotion which is not merely sensuous, yet has a note of passion mingled with its strains. A happy idea is where the lifting of the Veil is told by the contraltos and basses with the spoken voice, the effect of which at the central point of a great musical work is most striking.

MANCHESTER GUARDIAN.

His music is essentially vivid. Much use is made of leading themes, and that which is associated with the idea of the Veil is especially striking. . . . The most cumulative effect occurs towards the end of the work. It is very massive and imposing. . . . The work was greeted with well-judged enthusiasm, and Dr. Cowen was called upon several times to acknowledge the applause.

SUNDAY TIMES.

"The Veil" is avowedly Dr. Cowen's *magnum opus*. He has in this last work addressed himself to a subject of the deepest import and the most exacting demand, and has done so with a loftiness of purpose, a high courage, and a sincerity of expression that have set their seal upon the work and made it one of the most notable achievements of contemporary art.

REFEREE.

The music is a revelation of a new and unsuspected phase of the composer's genius. . . . The big choral number of the work, in which the composer shows conspicuously his resource and craftsmanship, is worked up to a stupendous climax, the biggest page of music Dr. Cowen has ever written.

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